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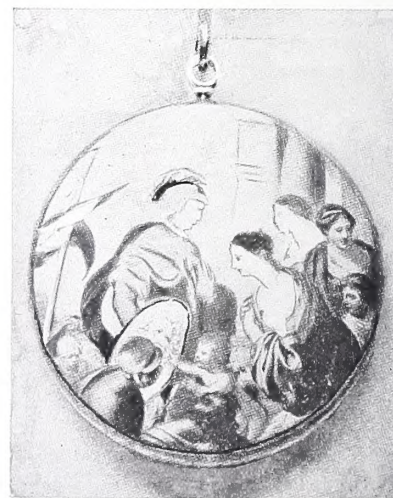
first intended to be carried in saddlebags, but gradually their heavy and clumsy proportions were worked out to a scale which made it possible to carry the watch on a fob, or sling it about the neck. The invention, starting in Germany, was at once taken up in England and then in



SADDLE WATCH, SEVENTEENTH CENTURY

France, so that by Shakespeare's time we must suppose them to have found rather common use, when Jacques tells the Duke in "As You Like It" that he "met a motley fool i' the forest," and "the fool drew a dial from his poke," with a remark on the wagging of time.

The first watch with works, as was said, entirely of iron, without a crystal, was marked off only in hours, like the needle of a compass. The fact that the divisions of the hours were further marked by small knobs is a significant commentary on the non-existence of street lights, matches or other common illuminations after dark, the idea being to feel the dial with the hand. The case was of beautifully chased bronze, and by no means the least remarkable particular in connection with this watch is that it is still in working order.



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The next watches made began to be constructed with the mainspring separately encased, but the balance, not yet in the form of a wheel, was a small beam with knobs at each end. It did not take long for the art to make gigantic strides, and there are examples dated in the year 1600 which are not more than an inch and a

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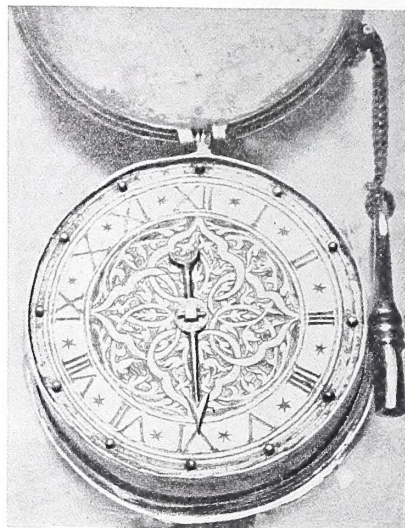
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quarter in diameter. At that period and, indeed, for some time subsequently, each watch was a work of art, and bore some distinctive decoration on its case or dial, or on both. The old craftsmen who fashioned these early timepieces seemed to give to each watch they built a bit of their reverent conception of art, which in those days formed so significant a factor in people's lives. One could fancy that the workman was loth to part with the precious little mechanism until he had wrought into it all that his hand was capable of. Thus we find the inner workings delicately chased and engraved; and while the watches as a rule were more bulky and heavy than today, especially in the dimension of thickness, some notable examples of not more than an inch or an inch and a quarter in diameter were achieved—even as early as the sixteenth century.

Once the mechanical problems of the watch were mastered, even greater lavishness appeared in the materials used, bronze and brass being succeeded by sil-



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ver, silver-gilt and gold, which was finally studded with jewels.

From the time of Louis XIII watches decorated with enamels began to appear, and soon became very popular. Each piece was a marvelous example of delicate enameling, and the decorations, usually of mythological subjects, or bits of classic history, were carried out on the case, inside and out, and on the dial.

The art of enameling on watches was at its height at about the middle of the seventeenth century, and the popularity of this treatment lasted up to the period of the First Empire, when very fine specimens were produced, though with some loss in the matter of thoroughly conscientious execution.

Besides elaborate pictures enamels were applied in single colors, as today, and in conventional patterns. Unfortunately the popular demand for unique watches led to the debasing of the early artistic watches—by the expenditure of much time and care in the construction of all possible forms of extraordinary and bizarre timepieces. The natural reaction, of course, resulted in our severely plain and uncompromising watch dials of today, wherein the presentation of the hour of day is plainly of greater consequence than a delicate interlacement of scroll work or an enameled miniature of the legendary amours of Anthony and Cleopatra.



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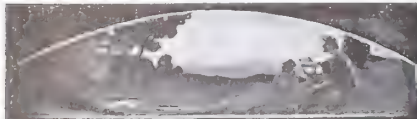
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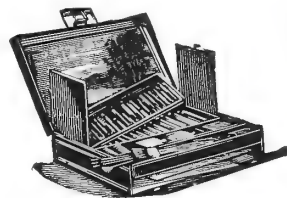
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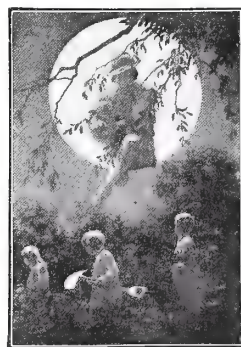
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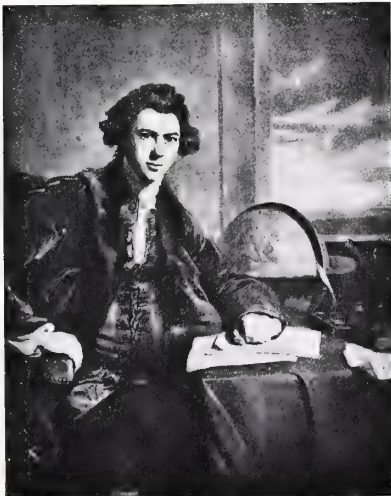
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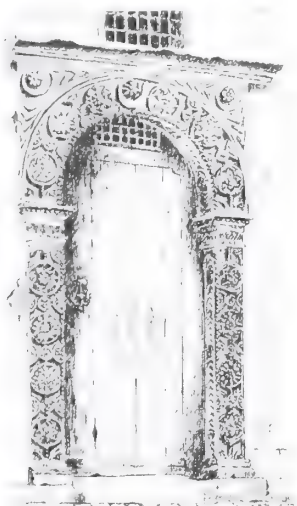
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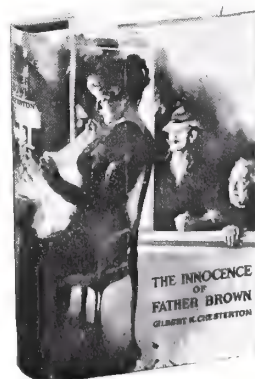
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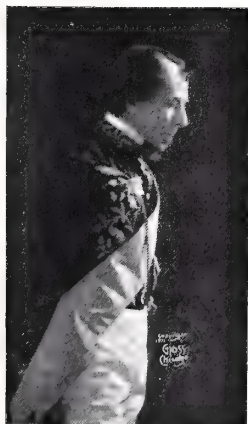
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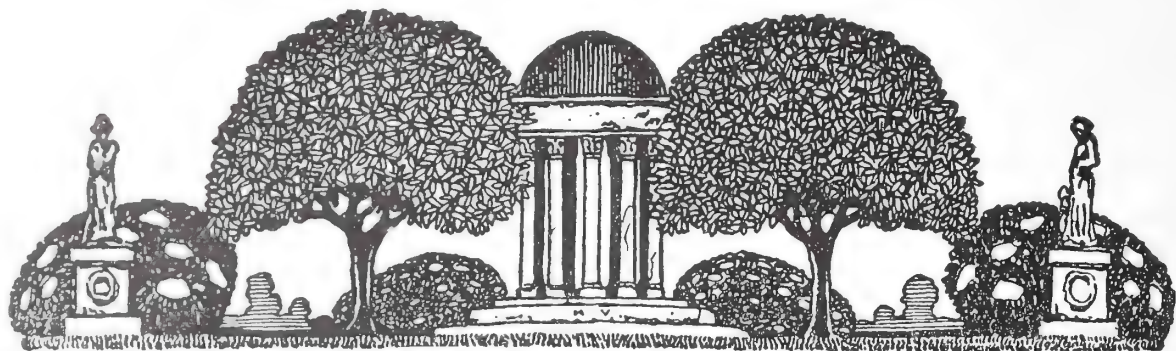
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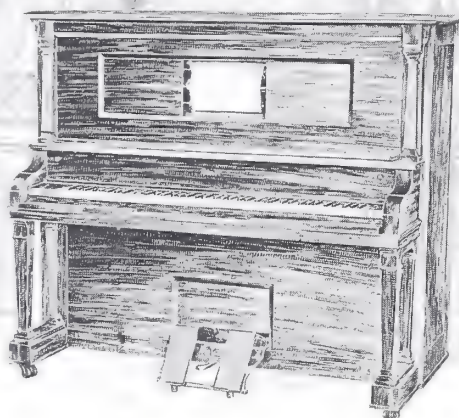
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NOVEMBER, 1911

THE AMERICAN EXHIBITION IN ROME

BY CHRISTIAN BRINTON

NEVER in the history of art exhibitions, national, international or universal, has there been seen a more picturesque or appropriate emplacement for such a display than that offered by the Valle Giulia, which is the site of the current Roman Exposition. The approach through the verdant avenues of the Borghese Gardens, the imposing Gate of Honor with its soaring columns on either side, and the collection of white or delicately polychromatic buildings rising to right and left and massed against the hills and wood across the valley make an impression which is unforgettable. Everything has been done to attract and refresh the eye already sated with so much that is old and storied, and it must be confessed that efforts in this direction have been crowned with a gratifying measure

of success. Easy of access from the Piazza del Popolo, the Porta Pinciana or the Via Flaminia, the grounds themselves have been rendered doubly agreeable by numerous fountains, variegated masses of bloom and broad, inviting approaches to the several buildings.

Still, while endorsing to the fullest extent the general results attained, it is manifestly impossible to accord equal praise to each individual unit. The Austrian Pavilion, for instance, is a masterpiece of restrained yet effective taste both without and within. The Belgian, on the contrary, is distinctly mediocre, and the same may be said of the French, though in compensation the German, Hungarian and Russian reveal a vigorous and salutary nationalism in style and structure. Even the inferior ones just enumerated do not, however, either in form or color, mitigate against the scheme in its entirety. It is as an ensemble that this gleaming array of cream-white pavilions and palaces, touched here



THE AMERICAN PAVILION
ROME EXHIBITION, 1911

MESSRS. CARRÈRE & HASTINGS
ARCHITECTS

The American Exhibition in Rome



DECORATION: WINGED FIGURE

BY ABBOTT H. THAYER

and there with gold, bronze or green, will live longest in the memory and it is as a part of this ensemble that each separate building, as well as the contents of each, must be considered.

Perched on a small hill to the extreme left of the main entrance, and quite on the periphery of the general plan, stands the United States Pavilion. So different is it in taste and tone from the other units that one is impelled to infer that it bears no relation to the rest until reassured by the far flutter of the stars and stripes from the flagstaff half way up the precipitous and stony approach. Because of its singular lack of conformity to its neighbors in color, material and general appearance, this pseudo-

colonial structure has from the outset proved a fruitful source of mystification and even levity to native as well as foreign visitors to the exposition. It is not self-explanatory. In their desire to domesticate art, as it were, to house a collection of paintings and sculpture in a building suggestive of a modern suburban residence, the architects of the American Pavilion have displayed a conspicuous lack of that adaptability to given surroundings which is one of the fundamental canons of their profession. Had their vision been more comprehensive and their general effect more imposing the idea might have worked out moderately well, but as things stand it is impossible to betray enthusiasm for a result which neither assimilates with its setting nor shines by reason of innate and legitimate elements of contrast. It was a precarious thought to transport to grandiose and immemorial Rome this quasi-country home with its sloping roof, green shutters, white doorway, tapestry-brick wall surface and miniature court laid out as a formal garden, with bits of statuary scattered about in a spirit of casual,

ingenuous nonchalance. The Italians are scarcely to be condemned for treating the experiment with a certain flexibility of temper, nor could a public nurtured upon Michelangelo and Bernini, upon the Castel S. Angelo and the Pantheon, be expected to respond to an effort which would hardly move a commuter to glance up from the paper on his way to or from the city.

Despite its shortcomings, the American exhibition at Rome nevertheless reveals one cardinal virtue—the quality of consistency. While it may not show many points of contact with the contributions of other nations, it is at least true to itself and to its own fixed ideals. The taste which approved

The American Exhibition in Rome



AFTERNOON, MADISON SQUARE

BY PAUL CORNOYER

and accepted the plans for a building so genuinely suburban and embellished the tiny patches of green-sward and modest pathways with such a joyously indiscriminate litter of statues and statuettes—chiefly the latter—has operated throughout upon identical lines.

The same spirit has prevailed in the choice and installation of the paintings and the disposal of still more statues and statuettes in the glass covered cortile which, following out the country-home idea, would logically have done duty as a species of greenhouse or conservatory. The two principal rooms forming two sides of the open court and the three or four subsidiary cabinets contain a thoroughly impartial assortment of canvases representing various phases of native artistic activity in painting, water color, black and white composition and etching. Most of the names figuring in the catalogue are familiar to readers of *THE STUDIO*, and if no marked degree of selective power has been evinced nor any clearly defined scheme of arrangement adhered to, one may seek consolation in the fact that American art has never been so frankly and confidently presented to

the sufferance of a discerning and cosmopolitan public.

There is something inspiring in the very simplicity and directness of such an appeal, something which at least in theory arouses a sort of admiration. To what purpose the scrupulous balance and esthetic equipoise of Austria or the nationalistic fervor of Hungary and gallant little Serbia, when results may be achieved in so manifestly brisk, businesslike and optimistic a fashion? To presume that a collection of American art chosen apparently at random and with seemingly as much regard for minor as for major talents would enthrall Europe, argues a faith and assurance not vouchsafed to many. That we have reached a level of attainment sufficient to warrant a like course will come as a pleasant surprise, and to present in Rome an exhibition which resembles the average Pennsylvania or National Academy show with a few additions and augmentations in kind is to prove oneself blithely, even bumpily patriotic.

Whatever may be said in extenuation, it is not in the light of a great and stirring demonstration of national artistic accomplishment, but in the light of

The American Exhibition in Rome

a display not convincingly above the annual affairs of the sort at home, that the American Exhibition at Rome merits consideration. The guiding principle seems to have been that what is good enough for New York or Philadelphia, particularly Philadelphia, is good enough for Europe, and these limitations have not been transcended to any perceptible degree. The occasion demanded the most splendid effort possible and, moreover, reparation was clearly due Italy for the grotesque fiasco perpetrated at Venice two years previously. The opportunity to achieve something memorable was certainly not wanting. That this opportunity has or has not been grasped is a question which may safely be left to the intuition of the public. In order actually to enjoy the exhibition it is necessary for serious lovers of American art to forget for the moment that it makes any general pretensions whatever—to consider it simply as a current display which, through some caprice of circumstance, has been forced to assume an international aspect. Though opening virtually a month late, it manifestly lacks that deliberate and earnest planning, that power of discrimination and ripe comprehension of the various issues at stake which are some of the imperative qualifications for such an undertaking.

If one swallow or even two fail to spell summer, neither do a few prominent canvases constitute a representative art exhibition and, welcome as are Whistler's *Sarasate* and Sargent's *Mme. Gautreau* and *Miss M. Carey Thomas*, they hardly atone for the dispiriting and indifferent complexion of the walls in the two main rooms. It is true that the names which conventionally count in American painting are not missing. Thayer and Brush are seen in their approved moods, Chase's *His First Portrait*, Winslow Homer's *The Wreck*, Eakins's *Thomas Kenton* and Alexander's *Memories* occupy imposing positions. Yet by no means all these pictures are novelties either to Europe or to America. The date on the incomparable *Mme. Gautreau* is 1884, and one of the Thayers, one of the Brushes and the *Miss Thomas* have already done duty at the Paris Exposition of 1900. It is furthermore impossible to eulogize the appearance of the galleries as a whole: the dull, brick-dust background is obviously unpropitious, and it should hardly seem necessary to sequester a picture, least of all one by so subtle a talent as Twachtman, over a doorway. The hanging of the Whistler portrait is calculated to display to the best possible advantage the reflective properties of glass, and indeed most of the canvases suffer from a cruelly searching toplight and a smooth, grey cement floor which serves to heighten its in-

tensity. While still discussing the two chief protagonists of American art, namely Whistler and Winslow Homer, one may be pardoned for noting that the only other picture by the former is a cracked and almost indistinguishable *St. Mark's, Venice*, and the solitary example by the latter is *The Wreck*, already mentioned, a work in no wise typical of the master marine painter of his generation. Whistler may be sufficiently well-known, though not in Rome, and it is the more profound and stirring Homer of a later phase who should have been seen in all his compelling grandeur and simplicity.

In the arbitrary categories such as portraiture, landscape, interiors, still life, etc., the rooms as a whole reveal no little variety of choice. Aside from those cited above, other portraits include Miss Beaux's *Richard Watson Gilder*, Robert MacCameron's *President Taft*, which was seen in Germany last year, Mr. Tarbell's *President Seelye*, Mr. Blumenschein's *German Tragedian* and Howard Gardiner Cushing's seated *Portrait*, the last particularly welcome in an ensemble generally lacking in the elements of feminine enchantment. Although there are several excellent landscapes, mainly those by W. Elmer Schofield and Gardner Symons, it is difficult to explain the absence of such undisputed exponents of native scene and changing season as Mr. Redfield and Mr. Metcalf, the one surely the most vigorous, the other the most sensitive and lyrical of our outdoor painters. By all odds the finest interior is Gari Melchers's *Morning Room*, admirably clear and fresh in tone and delightful in arrangement; while in the province of still life chief reliance is placed upon one of Mr. Chase's perennial fish subjects. By way of special appeal to the foreigner there are in addition no lack of New York street scenes, the best being Mr. Brinley's *Sherman Square*, a canvas in which this gifted young painter readily excels his various colleagues in the field.

In the leading Continental exhibitions pictures are nowadays arranged according to the group system, either individually or collectively, yet in only a few timid instances has this been attempted in the American Pavilion at Rome. At one end of the large room which is given significance by Whistler's *Sarasate* and Sargent's *Mme. Gautreau* is an assortment of portraits, landscapes and genre studies by what are known as the Independents, including Henri, Glackens, Bellows, Luks, Lawson, Shinn and Sloan, while in the complementary division is a corner devoted to the Impressionists and their logical successors numbering Hassam, Benson, Reid, Frieseke, Miller, Parker, Preston and others. With the

The American Exhibition in Rome



MEMORIES

BY JOHN W. ALEXANDER

exception of Mr. Bellows, who, though meagerly presented, reveals incontestable talent, the second group makes by far the better showing. They illustrate the inspiring freshness and charm of sunlight and vibrant atmospheric effects whether studied in meadow, hillside, wood or flowered garden. Their technique is freer and broader, their color sense more highly developed and their command of the medium vastly more effective and workmanlike. It is in fact this handful of artists who have contributed the single modern

note of the exhibition. They utterly discount the older tonalists and symphonists who have too long held sway over the sensibilities of their countrymen, and it is largely they who have succeeded in arousing the interest of foreign visitors to the galleries.

Considering the radical and far-reaching changes which are at present taking place in European and also American art, it is a matter for surprise that no hint of this worldwide movement should be visible on the walls of the American

The American Exhibition in Rome



GOING TO THE BOATS

BY AUGUSTUS KOOPMAN

Pavilion at Rome. Our painting has not, as promoters of exhibitions would have us believe, come to a halt with the Düsseldorf or Barbizon traditions, with the Manet imitators, the devotees of Degas, or the apostles of tonal division, including the Impressionists and their immediate followers. There are numerous young Americans both at home and abroad who have fully mastered the principles of a bolder, more synthetic gospel of form and color, and they are assuredly entitled to representation in any display of native endeavor which claims to be comprehensive. Painting is not alone what one sees. It is also what one feels in the presence of a given object or scene. It is the expression of interior as well as exterior life, and happily this truth has already been grasped by many of the abler talents of the day. If, as certainly has been the case, the Roman and Continental press and public have found our art lacking in that sturdy, untrammelled individuality which one instinctively associates with a young

nation, it is by no means because such qualities are non-existent. It is simply because, through lack of courage or discernment, they have not been accorded due recognition.

Even a cursory survey of the American Exhibition at Rome leads to the inevitable conclusion that it fails to compare favorably with the showing made at Paris in 1900 or the admirable display organized by Mr. Hugo Reisinger and seen to conspicuous advantage last year in Berlin and Munich. It falls behind the former in numerical strength and general comprehensiveness, and is distinctly inferior to the latter in logical sequence and selective discrimination. The representation afforded such acknowledged masters as Whistler, Winslow Homer, Gari Melchers and Miss Cassatt is frankly inadequate, while on the contrary a goodly array of inconsequential nobodies are given an altogether disproportion-

ate amount of space. There is furthermore evident in the conduct of the affair as a whole an entire absence of that personal distinction and urbanity so essential to any undertaking which aims to achieve success in a foreign capital. It is not sufficient in such matters to be raucously patriotic.

We have enough art in America to enlist the interest and enlightened sympathy of Europe, but it must be chosen with exacting taste and presented in a manner befitting one of the most delicate and sensitive manifestations of the national consciousness.

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PORTRAIT OF MRS. THEODORE ROOSEVELT
AND DAUGHTER
BY CECILIA BEAUX



BEACH AT CONEY ISLAND
BY GEORGE BELLOWES

THE STUDIO

A GREAT FRENCH LANDSCAPE PAINTER: JEAN CHARLES CAZIN. BY HENRI FRANTZ.

So far as the French School is concerned the nineteenth century stands out pre-eminently as the century of landscape painting. When we commence to study, whether in our galleries, in books, or in engravings, the history of French painting during the past century, at once on all sides the names and the works of the great landscapists are forced upon our notice. First of all it is members of that magnificent school of 1830, so popular at present in Great Britain and of which England is the possessor, as recent exhibitions have proved to us, in her private as well as in her public collections, of so many fine and splendid examples. The formulas and traditions of art as evolved

by Corot, Daubigny, Troyon, and Millet continued throughout the entire nineteenth century. Français, who died a few years ago, and Harpignies, the doyen of painting in France, are the last great adherents of this school.

But while the artistic movement started by the Barbizon men of 1830 was continuing its progress and its influence, there arose, shortly after the Franco-German War, that school of Impressionist painting which has had so profound an effect upon the art of the entire world. But while Impressionism was flourishing and was at its artistic zenith, it must not be forgotten that there still remained many other artists of independent spirit who continued to paint landscape according to their own personal ideal, though not without submitting in some measure, especially as regards their technique, to the influence of the new creed



"LE MARAIS DANS LE NORD" (1897)
XLV. No. 177.—NOVEMBER 1911.

BY J. C. CAZIN

Jean Charles Cazin

of Impressionism. Among such are Jongkind, Boudin, and Lépine, three fine artists who were unfortunately not understood and appreciated for many years, but whose achievements are now day by day more justly appraised. Another such is the great master, Jean Charles Cazin.

Last spring was completed the tenth year since Cazin's death. Ten years! This is surely a sufficient lapse of time to permit of an unbiased and dispassionate judgment being passed upon an artist's work. As the years roll by, this painter impresses one more and more by his magnificent qualities. How many talented men there have been whose value we have exaggerated during their lifetime, while we dispraise them and depreciate their abilities after their death! Consider, for instance, the case of Meissonnier. He was undoubtedly an exceedingly able "petit maître," and one who ought by no means to be neglected in a consideration of the history of French painting, by reason of his qualities of finesse and precision. But fashion raised him in general estimation to the extent of

considering him an artist of the first rank, but his work not really justifying the glory thus thrust upon him, we look upon it to-day from the standpoint of those who, at the Paris Art Sales, have assisted in the depopularising of the kind of art associated with his name.

This is never the case with a man like Cazin whose talent is entirely the product of artistic power and truth, and in whose reputation there is nothing in the smallest degree meretricious. To such a one each year adds a little more glory and the flight of time serves only to confirm him in his place as one of the eternal masters of the art of painting.

In writing the name of Jean Charles Cazin, the fine, noble figure of the man rises before me in my memory. I see him again in the imagination, the master such as he was when he used to come to the Société Nationale, of which he was always one of the most influential and most respected members. He was a man of medium height; he had the large and well-developed forehead which betokens a thoughtful character, and wore his hair



"CULTURES (SEINE-ET-MARNE)"

BY J. C. CAZIN



“MAISONS SUR LA DUNE”
BY JEAN CHARLES CAZIN

(*Photo Crevaux*)

Jean Charles Cazin

rather long and thrown back. His fine face with its Bourbon nose was of the pure French type, and revealed those traits of energy which in him were tempered by the extremely mild aspect of his grey eyes—eyes in which one saw mirrored something of the dreamer, something spiritual. The memory he has left behind him is that of a man of great kindness, who was always well disposed towards young people and compassionate with those in misfortune. It seems as though constant contact with nature had bred in Cazin a very noble character and a mind incapable of comprehending the little paltry meannesses which so often irritate and sadden the lives of artists.

Jean Charles Cazin was born in 1846 near Samer in the Pas-de-Calais. He was the son of a doctor who was held in very high esteem in the neighbourhood, and who gave his son an excellent education at the College at Boulogne, after which the young man took his degree at Lille and then set out for Paris, where he entered the studio of Lecocq de Boisboudran, who was also the master

of Lhermitte and of Renouard. But it was to nature herself and not to any teaching whatsoever that Cazin owed the formation of his artistic vision; and the beautiful landscapes of the Pas-de-Calais, the spectacle of the limitless ocean, the far distant sweep of the melancholy sand-dunes, the ever-varied effects of the sky which we find over and over again in his works, had far more to do in the development of the artist's talent than any teaching.

Cazin was married at an early age, and it is not possible to speak of the painter without making a place beside him for the noble woman who, herself a great artist, after sharing all her husband's life of labour, keeps vigil now with all her care and thought over his artistic reputation and the glory he has added to his name!

The painter exhibited at the Salons of 1865 and 1866 and was one of those artists of character, like Courbet and so many others, whose works a timorous or ignorant jury rejected. However—and this is a fact to note, for it helps one to understand better the soul of the artist—Cazin was



‘ L'ETANG: NUIT ’

BY J. C. CAZIN



(In the Musée du Luxembourg, Paris.—Photo Braun & Co.)

"ISMAËL" BY J. C. CAZIN



"LEVER DE LUNE." BY J. C. CAZIN

(Photo Crevinax)

Jean Charles Cazin



"MOULIN BLANC" (1899)

BY J. C. CAZIN

always rather indifferent to the opinion of the public. He lived in too close touch with nature to care aught for the opinion of the crowd, he knew himself to be in intimate communion with the great spectacles of the universe, he was understood by his own people and by certain distinguished men who were his friends, and this sufficed him. He was never tormented by a thirst for riches, and never did anything to try and sell his pictures to better advantage.

After these first attempts to show at the Salons, Cazin devoted himself for several years to studying at the École nationale de Dessin, the École spéciale d'Architecture, and at the École des Beaux-Arts at Tours. Between 1871 and 1875, he travelled much in England, Italy, and in Holland, of which he was particularly fond. All this time he was evolving and creating for himself his own method of work and that technique which gives so personal a touch to even the least important of his pictures.

When we find ourselves in front of one of these landscapes of Cazin, so simple and yet so beautiful,

we cannot help being captivated by the spell of natural beauty and charm, and we forget the *métier*. We are by no means deceived; it is simply that it is the acme of artistic achievement to make us forget the medium, and by its very perfectness to render the technique non-insistent. For there is no gainsaying the fact that Cazin knew an enormous amount about his art, but he never paraded his technique or advertised his adroitness; he seems almost to have tried to hide his dexterity. It is sufficient to have seen certain drawings by Cazin, of which a very fine exhibition was held some three years ago, in order to thoroughly appreciate the extent of his knowledge.

Cazin, besides being a master with the brush, was also an adept with the pencil and pastel, and delighted to mix wash with his pastel work, while on occasion he used also to model in wax, and all this with so profound a science and such sureness of touch that he was able entirely to forget all considerations of *métier* in order to leave himself absolutely free to devote his whole attention to

Jean Charles Cazin

recording the emotions he experienced in the presence of nature. Cazin also turned his attention successfully to ceramic work; he was much interested in modern decorative art and was one of its most ardent supporters at the Société Nationale.

But let us return to the immediate subject of our article—to his production as a landscape painter, and endeavour to mark its different stages. In 1877 Cazin exhibited his *Fuite en Egypte*, the first in point of time of his pictures which have religious subjects for their motifs. Let it be clearly understood that in paintings such as these the artist has not been concerned with any literal reconstruction of the scene, but has rather, while receiving the impressions of certain landscapes, allowed his imagination to conjure up powerful evocations of Biblical incidents, which are at the same time in their way typical of all ages, for the group in the *Fuite en Egypte*, wending their way among the dunes at Wimereux, is as harmoniously placed in this setting as it would be

in its correct landscape of the desert of Palestine. I would make the same remark concerning the *Voyage de Tobie* (1878), the *Départ* (1879), the *Ismaël* (1880), which gained for him a first medal, and of which we give a reproduction, the *Tobie* (1881), *Judith* (1883), and *Agar et Ismaël* (1883).

This series of paintings comprises the great cycle of religious works by Cazin, completed by the inclusion of two paintings entitled *Nativité* and *Madeleine au Village*. After signing his *Agar et Ismaël* Jean Charles Cazin devoted himself almost entirely to pure landscape. I will not attempt to mention them here in detail, for in so many cases they are variations of similar themes and we find such titles as *Le Moulin*, *Les Dunes*, *Effet de Soir* constantly recurring. Let us, however, simply bear in mind the various sources whence he drew his inspiration. Holland furnished him with the subjects of numerous studies for water-colours and for paintings. He had an equally warm affection for Italy. I do not know whether perhaps some



"VILLAGE D'ARTOIS"



"LE SENTIER." BY J. C. CAZIN

(Photo Crevaux)



"MARAÎCHERIE—VINCENNES" (1899)

BY J. C. CAZIN

of the great masterpieces of Italian art may not have had some part in the spiritual tendencies of his earliest pictures. But Cazin's real artistic fatherland is the North of France, and more particularly the coast of the Pas-de-Calais—Boulogne, Wimereux, Equihen, Montreuil, Abbeville. It was from the landscapes of this region, so simple in line and in form, that he derived the inspiration for some of his finest productions, which, on account of their solid handling, the beauty of their colour, are worthy to rank with the best works of Ruysdael or of Hobbema. One should make a special category for his twilight effects, for in this respect Cazin is absolutely unique. There is in his works of this character a depth of feeling which no one else has equalled.

I should like to be able to speak at much greater length about each one of Cazin's pictures, to try and describe the charm which is as it were enshrined in every single one of them; but I must forbear, and as a matter of fact the illustrations comprise very characteristic and faithful

reproductions of some of the lamented master's most complete and finished paintings. It only remains for me to say something about the essential qualities of Cazin's art and the particular attributes by reason of which it arouses our interest and captivates our affection.

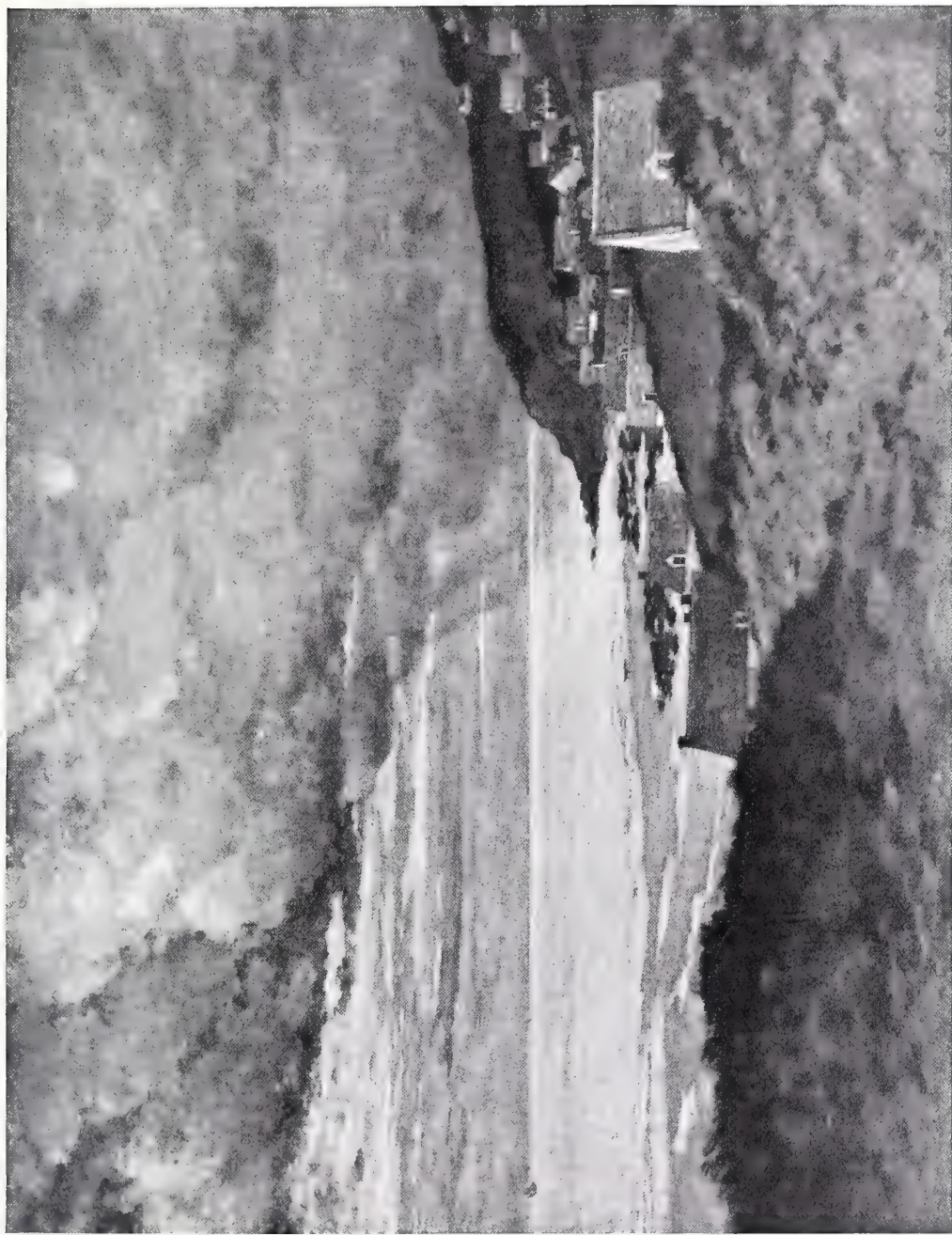
It is as though his extreme sensibility of vision and the absolute truth and accuracy displayed in the rendering of light and of form are allied in Cazin with a kind of idealisation of the subject of his works. If Cazin paints a farmyard, if he depicts for us a corner of a village in the moonlight, we are at once convinced of the accuracy of the presentment and our reason is satisfied by the fidelity with which the objects are drawn; but at the same time there seems to emanate from the picture an intangible but intense poetic feeling which transforms and idealises the subject. So in his art the painter appears to be at one and the same time an apostle of Realism and also of Idealism; and this I believe to be something practically unique in the region of painting.



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"L'ESTAMINET." FROM THE OIL
PAINTING BY JEAN CHARLES CAZIN.





(Photo Crenaux)

"SOIR D'ORAGE," BY J. C. CAZIN



"MARÉE BASSE—EQUIHEN"

BY J. C. CAZIN

In 1893 there was held in New York an exhibition of works by Cazin, under the patronage of the American Art Association. The catalogue of this exhibition, which is very scarce and difficult to find in any library, contains some valuable notes by Theodore Child upon the work of Cazin, notes which are all the more precious since they were written—it is from Madame Cazin that I received this information—under the supervision of the artist himself.

"In his pictures," writes the author, "we find neither beautiful forms, nor grand style, nor colour in the old sense of those terms, as they might be applied to the work of Raphael or Veronese. On the other hand, we are struck by the evidence of researches that are at once intellectual and technical, and thanks to which the eye and the hand of the artist have grown in sensitiveness, while, at the same time, his soul has become acutely conscious of the joy, the gaiety, the dramatic expressiveness, the infinite poetry of light. *It is by the exact and sympathetically emotional*

rendering of effects of light that Cazin develops and enforces his theme. Like Corot, Cazin is always full of soul; in unheroic and even familiar subjects he gives us the impression of a thoughtful, serious, and yet hopeful nature; he is always simple, always eloquent, and always sincere; in his pictures there is no imposing majesty of composition, no blatant anecdote or importunate morality; he paints men that he has seen, houses that exist, trees that really grow, skies that he has not invented, and reeds whose sad music he has overheard. Most of Cazin's pictures are representations of the simplest sites, often absolutely poor in line."

Cazin was not one of those who lavish their talents before the public. He was a regular exhibitor at the Salons of the Société Nationale, and three years ago this society organised an exhibition of a number of his pictures. Cazin's work is to be seen in the Musée du Luxembourg and in the great majority of the European and American art galleries.

HENRI FRANTZ.



(Photo Crevin)

" NUIT CALME "

BY J. C. CAZIN

Sir James Guthrie, P.R.S.A.

SIR JAMES GUTHRIE, P.R.S.A.
BY A. STODART WALKER.

To the English public, outside that small circle which takes a real interest in art and not merely in popular exhibitions of pictures, the name of the most distinguished of modern Scottish painters is one of the least familiar. There are several reasons to account for this anomaly. The President of the Royal Scottish Academy is neither a voluminous producer, nor is he a man who seeks the publicity of heterogeneous exhibitions. He never "sends" to Burlington House: very seldom was his work seen at the New Gallery, which died in the cause of art, and was resurrected in the interests of food; literally selling its birthright for a mess of pottage. Guthrie's appearances at the "International" have been rare, in fact there is no gallery in London where we can be assured of his presence. The result is that for every fifty southerners who may be familiar with Scottish portraiture as represented by Sir George Reid, Mr. John Lavery, Mr. E. A. Walton, Mr. George Henry, Mr. J. H. Lorimer, Mr. Harrington Mann, and Mr. Fiddes Watt, only one has had the privilege of an adequate study of the masterly work of Sir James Guthrie. Yet on those rare occasions when a Guthrie portrait finds a place in a London exhibition there is no doubting the significance. There is another reason why the name of the Scottish President is not familiar in the public mouth as a household word. Sir James Guthrie, though making no virtue of his diffidence, has always shrunk from the publicity which the pen of the critic can offer.

He is not a man who cares to build by the wayside, not from fear of "the many masters" which the old proverb promises to those so occupied, but from an instinctive feeling that the artist speaks most clearly in the language of his own craft and that the literary editor is more likely to confuse or complicate the issue than assist or simplify it. Besides, Guthrie, despite the height to which he has reached, is convinced of the fact that he remains in a state of growth and is still asking, as Goethe was on his death-bed, for "light, more light." It was characteristic of the man that when the present writer approached him with the suggestion that he might use his pen, not for his service, but for that of the public, he was met with the expression: "Give me time—give me time. Some day I may do something worthy of your consideration." Yet the study of a portrait by Sir James Guthrie gives

the forcible impression of genius at its highest expression.

But though so comparatively unknown to the lay public south of the Tweed, in Scotland, amidst a school of distinguished and world-renowned craftsmen, Sir James Guthrie is something of a national institution—a seer, a prophet—part of its artistic religion. In more ways than one his position is an isolated one, not from want of influence, which is profound, or from absence of camaraderie, which is faithful and generous, but from the very uniqueness of his qualifications. For besides being a great painter, Guthrie has most of the qualities of a great public servant. His eloquent speech is a ready servant of his gifted intellect. He would have made a brilliant advocate, an astute Parliamentarian, a distinguished diplomat. A man of strong convictions, the outcome of catholic knowledge and acute discernment, he possesses the graces of unerring tact and kindly speech; combining a noble self-respect with a nice and delicate regard for the feelings of others. His work on behalf of the politics of Scottish Art has earned for him a recognition that has no parallel in the history of the country, work which, however exacting and prescriptive, has done little to interfere with his evolution as the greatest portrait painter in Scotland since Raeburn, and, in certain aspects of his craft, even more convincing than the man who is regarded as the pride of Scottish portraiture.

But it is with the man as painter and not as publicist that we must concern ourselves here. As is well known to all those who have studied the art movements of the immediate past, James Guthrie first came into note as the leading spirit in that movement which is now known as "The Glasgow School." Along with Lavery, Walton, Hamilton Paterson, D. Y. Cameron, Macgregor, and the rest, Guthrie strove to give to the expression of painting a distinctive style. As Mr. Caw in his masterly "Scottish Painting, Past and Present," succinctly remarks: "Broadly considered the 'Glasgow School' was an outcome of the Impressionist movement, initiated by Manet, Whistler, and Monet, of which the work of Sargent and his following, and of the New English Art Club group, are English phases. . . . The formative influences were complex, and included the examples of one or two of their own countrymen; but perhaps the most operative were Whistler's exquisite art, in which the great traditions of the past are blended with the charms of the decorative arts of the Far East: the wider horizon opened up through



"THE VELVET CLOAK"
BY SIR JAMES GUTHRIE



LADY STIRLING MAXWELL
BY SIR JAMES GUTHRIE

Sir James Guthrie, P.R.S.A.

acquaintance with the work of the French and Dutch romanticists . . . and the training received in Paris." Whatever the influences, the revolution began, and from the moment that the canvases of Guthrie and his confederates began to appear the result seemed inevitable. The point of view of the discriminating public changed rapidly, not only in its attitude towards art but towards nature. For though art is not the imitator of nature, it is its revealer. The human sight is no fixed quantity; the uneducated vision is not a camera displaying the complete truth. The artist is to the man of common vision as a mystic medium through which

nature is transformed by whatever light the artist possesses. He is akin to the poet who glorifies the commonplace in the language of an inspired seer. He is a Keats, a Burns, a Browning of the brush, as different from Brown, Jones, and Robinson as a play of Æschylus is from an Adelphi melodrama, or a novel of George Meredith from a bookstall yellow-back. "I can't see nature like that," remarked a philistine to Whistler. "Don't you wish you could?" was the painter's reply. When Guthrie and his confrères first began to paint, the ignorant cried out that this was not nature, being unaware that they were as ignorant of nature as they were of art. As soon as the great painters reveal their secrets to us, nature as well as art takes on a different meaning. A man who has studied the wonderful canvases of William McTaggart can never look upon the sea as he did before; he who has intelligently viewed a portrait by Sir James Guthrie has learned a lesson in regarding humanity which can never cease to affect his vision.

Distinction in style, a reaching towards naturalistic values in the shape of tone and *plein air*, a minimising of the non-essentials and a definite striving towards the realisation of true pictorial elements—these were some of the ideals of Guthrie and the new school. The bald transcription of evident and unrelated facts, the careful insertion of trivial and accidental points, the painting of landscapes as if they were interiors, without a complete interrelation between earth and atmosphere, no indivisible unity of the colour-scheme throughout the picture, laying down a portrait on a background having no significance in the general scheme—all this was put aside for the great aim of presenting a design which met the eye as a perfect symphony or an inspired lyric meets the ear. There was nothing finicking or petty; everything was full, deep, significant. The new men went to nature, not to catalogue or classify, but to select, interpret, and clarify. Between nature and the canvas they put the vision and the personality of the seer and translated their images in the colossal cypher of the colourist. Of course the ambition often failed. There was occasionally found chaos instead of cosmos and there



THE MARQUIS OF TULLIBARDINE

BY SIR JAMES GUTHRIE



MRS. CRAIG SELLAR
BY SIR JAMES GUTHRIE

Sir James Guthrie, P.R.S.A.

were titters heard in the pit. But however much other painters earned this criticism Guthrie from the very beginning was *hors concours* to it. For he did not take up revolt simply for its own sake. He was the interpreter of the present, but he did not forget the inheritance of the past. He approached art as he approached nature, in a spirit not of criticism but of appreciation. He was too cultivated, too humble, too refined to be a mere busybody incubating thunder.

It is difficult to interpret the ideal of an artist like Sir James Guthrie in the language of literary expression, but the present writer sees in the work of the distinguished Scotsman an attitude which the late Robert Buchanan held was the only one possible to the real artist. The great artist carries his own artistic distance with him. If he has no artistic distance or aim of his own he can

only be a photographer, not an artist. To him there is only one mystery—the ever-present reality—and in its mystery lies its fascination and beauty. A portrait painter like Guthrie looks into the eyes of his sitter, and what distance does he not find there? The moment he seizes for examination is the spiritual moment when the sitter is at his highest and best. He sees the model spiritualised, in the dim strange light of whatever soul or personality the creature possesses. That has always been Guthrie's method. He cannot begin to "feel" his canvas until he has seen his sitter in this light of high spiritualisation. He must grasp the significance of the man or woman before him. He becomes a realistic mystic, who, seeking to penetrate deepest of all into the character of the individual, and to represent him in his best and finest mood, eliminates all accidental externals and presents him at his apotheosis. This is one aspect of the painter—the painter as psychologist. Hand in hand with this is the painter as designer and colourist. What kind of scheme does the sitter suggest? Some occult people would argue that every sitter has his colour aura. We will not pause to discuss that, but one thing is certain—the picture must be as consistent in the colour vision as in the mental one.

Now in approaching his canvases Guthrie does not, like Sargent and other more daring painters, make a bold excursion into his imagination and recall some striking contrast of light and shade, in which he has seen man in his environment. Some find in this lack of daring a weakness, some a strength. The style of a painter is the expression of his habitual manner of thinking and feeling. He possesses his ideas, which may be powerful and imaginative. But there is something more potent than ideas, it is the mind that admits and assimilates them. The central note of Guthrie's portraiture, as of his character, is discretion, and he seldom permits his imagination to glorify his colour-scheme at the risk of interfering with that discreet dignity which is so characteristic of his work. There are no brass bands playing nor pipes squealing in the canvases of the Scottish President. There is nothing flamboyant, reckless, experimental. He could never have painted such a canvas as Sargent's *Daughters of Percy Wyndham*. Occasionally, as in *The Velvet Cloak*, he makes a stride in that direction, but even in that brilliant painting—regarded by many as the greatest portrait painted in Scotland since Raeburn's *Mrs. Campbell of Ballimore*—there is no idle loosing of the bonds of sober discretion. Guthrie's work is nearly



MASTER NED MARTIN BY SIR JAMES GUTHRIE

Sir James Guthrie, P.R.S.A.

always in a low and full tone, and such a method eliminates the possibilities of eclectic searching as practised by such men as Mr. Sargent, Mr. Orpen, or Mr. Lavery. It may appear to some that Sir James Guthrie's very intellectual strength may be a handicap to any excursions into experiment such as are dear to Mr. Sargent, who while the master of Guthrie in lustrous colour, in brushwork, which seems inevitable, it is so determined, and in grandeur of line, yet is inferior to the Scotsman in insight into the subtleties of character, in the power of interpreting the delicate shades of intellectual force, in poetic dignity of treatment on the one hand and in refinement of tone and colour and the masterly juxtaposition of pigments on the other. So subtle and profound is this power in the hands of Sir James Guthrie that it gives the impression that the picture has slowly *grown* into beautiful being, instead of springing into complete life as Pallas out of the head of Jove. Mr. Sargent gives you the impression as if he were painting an action, Sir James Guthrie as if he were painting a state of the mind, and in the nature of things the latter must give the impression of duration.

In his more recent work, such as the *Mrs. Craig Sellar*, we get a clarity and a brilliance in the flesh tints that were missing even in such a masterly portrait as the *Mrs. John Findlay of Aberlour*, in which there still remain traces of an early tendency to a slight muddiness of texture in the portrayal of the shadows of the human face. In this sense of purity and clarity of paint as standing in contradistinction to the soap and rouge tints of some of our fashionable portraitists, the *Lady Helen Munro Ferguson* (July number) is a noteworthy example, as is *The Lord Duncedin*, which though lacking the lustrous shadows which make his *Marquis of Tullibardine* worthy to be classed with a fine Rembrandt, is yet a step forward from that painting in its delicate

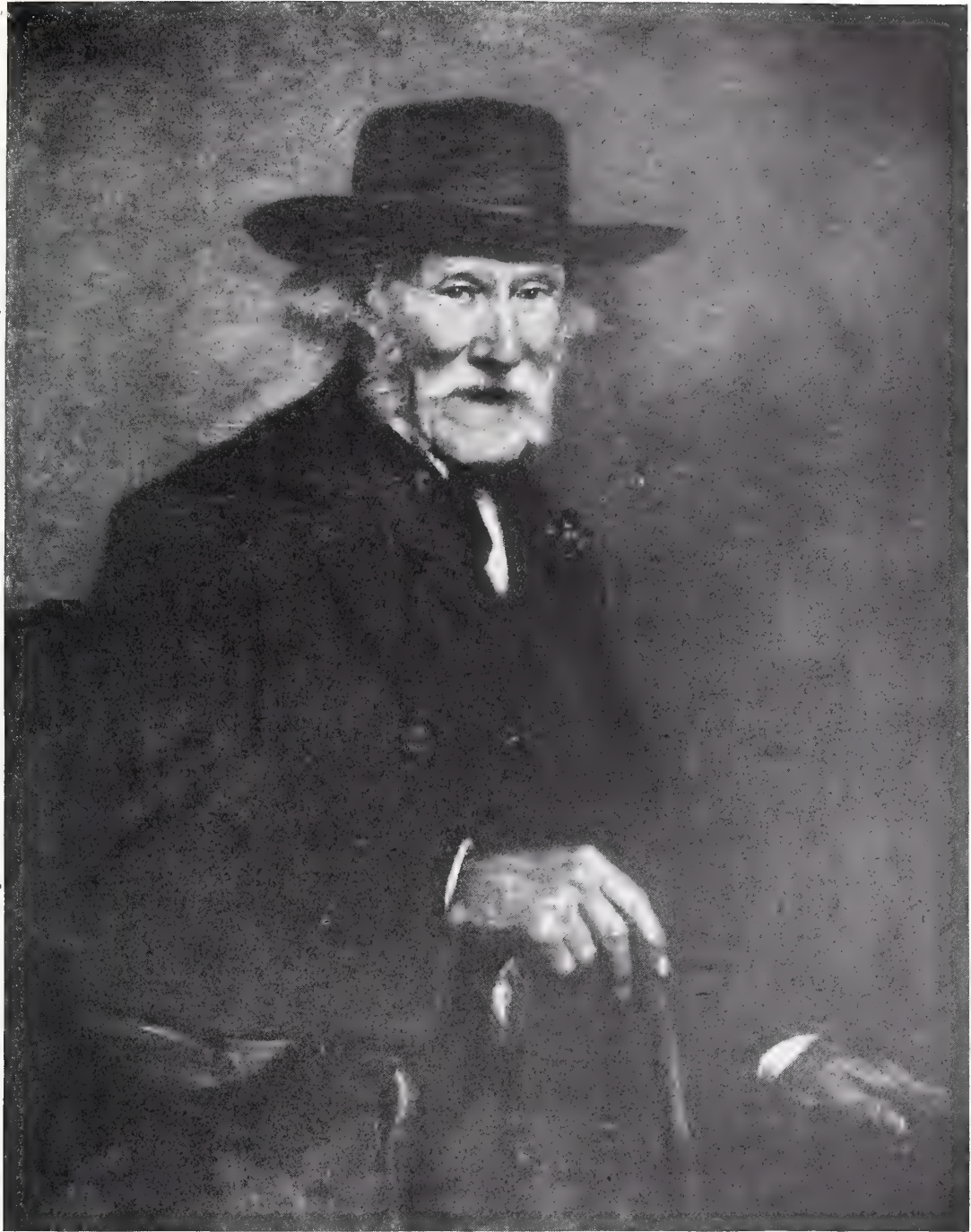
realisation of the subtle light and shade of the human face. But in the portrayal of the character by means of paint, Sir James Guthrie is on his highest plane when dealing with old men. Here force and delicacy unite in gracious and dignified harmony, and in his *John MacLachlan* and *James Caldwell* we realise the beauty and sublimity of old age as they have not been interpreted by any modern painter, and with a scholarly sympathy that Raeburn seldom achieved, and most of his contemporaries never. We can well remember standing along with one of our oldest and most distinguished painters, trained in a school very different to that of Sir James Guthrie, before the picture of *James Caldwell* when it was first exhibited in Edinburgh. "I am grateful to Providence," he said, "that I have been privileged to live long enough to see that portrait."

There are many who regret that Guthrie has ceased altogether from giving us examples of his



MISS LORNA GUTHRIE

BY SIR JAMES GUTHRIE



JOHN MACLACHLAN, ESQ.
BY SIR JAMES GUTHRIE

Sir James Guthrie, P.R.S.A.



MISS JESSIE MARTIN

BY SIR JAMES GUTHRIE

pictorial vision outside the realms of portrait painting. But those who are familiar with his earlier work, with his *Schoolmates*, *The Goose Girl*, and *The Highland Funeral*, have still a hope that the scholarly sense of reality, the profound insight into decorative qualities, the dignity of interpretation, the subtle realisation of mental and moral atmosphere which made these genre paintings as significant as anything painted by Bastien Lepage or Jean François Millet, may some day be placed at the service of art. For Guthrie has advanced since then. The real has become an even greater reality, the painter has approached many steps nearer to the heart of things, the meaning of the vision is more prehensile, and the power of interpreting it more certain and profound. The growth has not been merely in one direction. The quality of the mind is more seasoned, the quality of the paint free from tentative experiment. Within the limits he has set himself there is nothing in which Guthrie might not succeed. This is not idle flattery, it is written with a sense of responsible conviction. There is a great brain behind the brush. In its expression we catch glimpses of

that grim sense of reality and responsibility which is an inheritance of the best type of the Evangelical Scottish Divine, that logical precision of statement which is characteristic of the northern lawyer at his highest plane, but more than these we have the noble outlook upon life and nature which is the prerogative of no class or country, but of all convincing personalities. Add to this a delightful sense of humour—the real embodiment of that sense of proportion and perfection which eliminates the unseemly and the mere grotesque and prevents mankind “running riot in idolatries, drifting into vanities, and congregating in absurdities, planning short-sightedly, plotting dementedly”—and being guilty of the other vices worthy of the laughter of George Meredith’s “comic spirit.”

It is, as Vauvenargues says, “so easy to criticise but very hard to estimate.” To understand is to equal. Men of genius even do not know all that they do and they do not do it purposely. The characteristic of genius is not to be faultless but to have qualities enough to cause faults to be forgiven. To be lacking in defects is to be lacking in originality. Sir James Guthrie has guarded himself as much against the opinion of coteries as of the crowd; few men indeed have been so influenced by opinion as he. He is the least dogmatic of men; he gives the impression as it he never thought of himself, but allowed his personality and his genius to dwell apart among the stars. Yet there is nothing of the mere dreamer about him. He knows what is to be done and he does it, but he is diffident of saying anything unless his judgment be called for. He seldom talks about painting, but he paints. An eminently successful man, it must not be supposed that as a man of genius he has not worn all the crowns, including the crown of thorns, as Victor Hugo says. At any rate he has never humoured his reputation, he has never sacrificed his genius for a Philistine’s nod. The contact he has had with the world as a man of affairs has not been murderous to his art.

THE trustees of the new London Museum at Kensington Palace have purchased the series of historical costumes which Mr. Seymour Lucas, R.A., has been collecting for many years past, the collection comprising several hundred examples dating from the time of Henry VIII. to that of George III. The trustees have also had many promises of gifts or loans to the costume section, which will thus be a unique feature of the museum. The formal opening of the museum will take place shortly.

Dry-Points by W. Lee Hankey

NOTE ON SOME DRY-POINTS BY WILLIAM LEE HANKEY.

A WHISTLER was not by any means the only artist to bring etching back to its true character and save it as an art from the hands of those who entirely subordinated it to the purpose of making copies of paintings. But Whistler with his gift of epigrammatic verbal expression did define the position the art should take as an alternative method of expression to painting. Previous to this revival, it might have been assumed from the way the etching-needle was handled and the uses to which it was put that the glorious precedent of Rembrandt had never had any existence. With the revival of the true characteristics of etching it became at once one of the most living of our modern arts.

But a thing cannot have life and not grow. While Whistler helped this art out of one groove, he showed a tendency to confine it to another, and his strict disciples in etching seem to refuse to hear of its expansion. And yet the plate as

handled by Mr. Frank Brangwyn, Sir Alfred East, and now Mr. Lee Hankey, makes a great departure from the tenets of Whistler—in letter at any rate, though the strictest regard may be paid to the spirit upon which the principles of Whistler's own practice were framed. They are no more laborious than he was in practice; but they are not seeking such fine shades. The character of his method is too slight for them. His line was not vigorous, for he was not seeking beauty in the direction of things that are strong, immediate and direct in effect: but these newer comers are. Such an art as Mr. Brangwyn's must override intimacies of feeling that were everything to Whistler, who will never be rivalled in his own vein. There are, however, other things worth attaining besides this intimacy: definiteness and strength, the mystery of impenetrable blacks and the blinding effects of light by contrast.

Somewhere between the extremes represented by Whistler and Brangwyn, Mr. Lee Hankey is making a place for himself. Though not perhaps



“SAINT-VALÉRY-SUR-SOMME”

BY W. LEE HANKEY

Dry-Points by W. Lee Hankey

in his theory of style, but certainly in his choice of subject, his interest in humanity—the pleasure in the character that is shown in the human face rather than in action—he would appear to be a disciple of Rembrandt.

Mr Hankey took up etching as a means for direct expression and has made himself acquainted with the various branches of the art, though he prefers working with the dry-point, finding this use of the needle especially suited to his temperament, allowing as it does of the deepest darks, and on the other hand the most delicate lines. He has also experimented in aquatint, and it is interesting to note that in some of his plates he uses the process of soft-ground etching as a preliminary to working on the plate with the needle or graver, and thus the outline showing here and there by this means has a striking effect.

Mr. Lee Hankey's work as a graver-printer in colour is well known—the description of this kind

of work as "coloured etching" we may remark by the way is misleading, for the prints are produced by a succession of separate plates, one for each colour. Here, however, we are confining ourselves to a portfolio of plates in monochrome which he has recently executed, and which must, we think, put him at once in rank with the most interesting exponents of the dry-point needle, for most of these plates, including those of which reproductions are here given, are either wholly or mainly executed by this method.

There is little in Mr. Lee Hankey's treatment of figure subjects with the needle to suggest what kind of touch he would apply to landscapes. And the plates *Boulogne Harbour* and *Saint-Valéry-sur-Somme* in their difference of character reveal no narrow range. That he excels in direct and understanding study of form is shown in his plate of *London Fields*. But this variety does not mean that he has not found himself yet in the



"LONDON FIELDS"

BY W. LEE HANKEY



"THE BEGGAR." BY W. LEE HANKEY.



W. Lee Hankey

"IN THE DOORWAY"
BY W. LEE HANKEY

Dry-Points by W. Lee Hankey

medium. Probably he is not at all anxious to be found already in a groove; but the characteristic plate so far is undoubtedly *Saint-Valéry-sur-Somme*.

The character of some artists' etched lines rests with their tentativeness and the reliance upon the arts of suggestion; with Mr. Lee Hankey, definiteness of contour is a characteristic, and a characteristic that makes for decorativeness. This use of

The most interesting part of some artists' work is to be found in their sketch-books. This is not so perhaps with Mr. Lee Hankey; but there are always effects in nature which from the beauty of their duration, or some equally good reason, are generally to be found in sketch-books; where they grow fainter in spite of careful protection. It is just these first impressions that an etching or dry-



"BOULOGNE HARBOUR"

BY W. LEE HANKEY

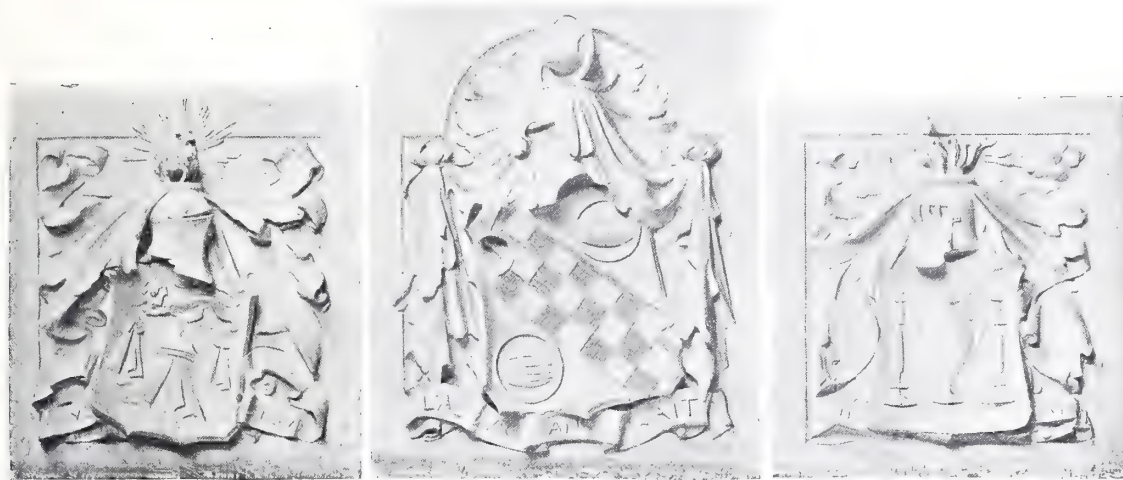
the outline is instinctive with him, and he seems to have the art of alluding to contour even where it is in reality lost to the eye. Of course the whole theory of etching rests entirely upon line; darknesses even implying a multiplicity of lines to produce the effect. It is from this point of view that the inked plate is not everywhere held in favour; yet the underlying work with the needle or graver has, in a good plate, a vitality which is not impaired by the wash that covers it, whilst in the case of large plates the autographic character of the line work is by this means conserved.

point can preserve for us with every characteristic of the artist's touch. Etching is very often best where it is least deliberative, so dependent is its character upon the autographic feature of the line. Such a plate as Mr. Hankey's *Saint-Valéry-sur-Somme* goes a long way beyond anything that corresponds to a sketch, but his *Boulogne Harbour* has that correspondence. We are grateful to the artist for the evidence that he appreciates and reconciles in his plates various capacities in which the needle can be employed but which are so seldom employed together.

T. FIELD.



"THE WOOD." BY W. LEE HANKEY.



ARMORIAL TABLETS OVER DOORWAY AT THE ARTIST'S HOUSE

BY SIR GEORGE FRAMPTON, R.A.

SOME RECENT MONUMENTAL SCULPTURE BY SIR GEORGE FRAMPTON, R.A.

It is certainly impossible to treat modern sculpture with the sort of apologetic consideration that was more or less grudgingly accorded to the work of our sculptors half a century or so ago. During comparatively recent years sculpture has made in this country a very marked advance not only in popularity but also in those qualities which give it a right to attention. It has become of very real importance as a means by which certain forms of artistic conviction can be persuasively expressed, and it has gained wide recognition by its general consistency of achievement and its logical pursuit of intelligible aims. It has passed far beyond the stage of toleration by the public into one which not only secures for it the approval of people who study the progress of art movements, but also brings it effectively within the range of popular understanding.

For this development in the art of sculpture, and for this extension of its claims to serious consideration, we have to thank a comparatively small number of men who have within the last thirty or forty years striven earnestly to free themselves from the technical conventions and æsthetic limitations by which the sculptors who were at work a couple of generations ago were



"PEACE": SKETCH FOR QUEEN VICTORIA MEMORIAL, LEEDS
BY SIR GEORGE FRAMPTON, R.A.

Sir George Frampton, R.A.



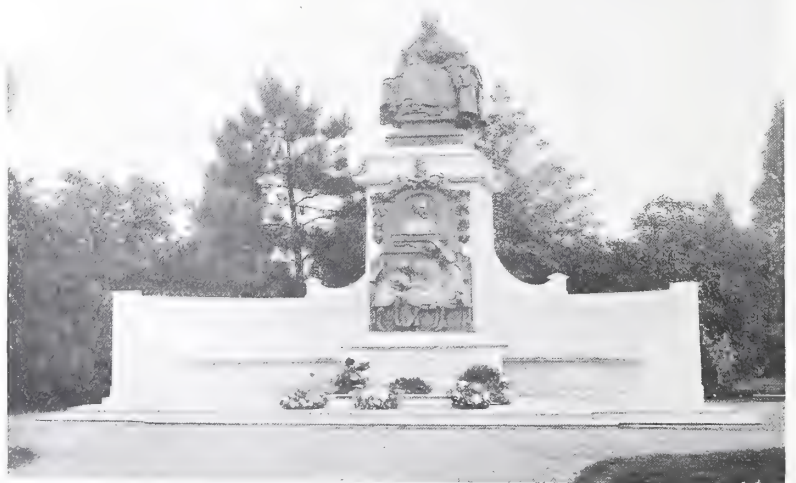
"INDUSTRY": SKETCH FOR QUEEN VICTORIAL MEMORIAL, LEEDS. BY SIR GEORGE FRAMPTON, R.A.

so seriously hampered. These modern men have restored sculpture in this country to its right position as a close ally of architecture and as a medium for the working out of dignified and expressive schemes of decoration. They have purged it of its earlier taint of pretty sentimentality, they have broken away from the old affectation of sickly classicism, they have abandoned the past fashion of sham idealism, and, instead, they have set up a new tradition which is based upon a true perception of the part which

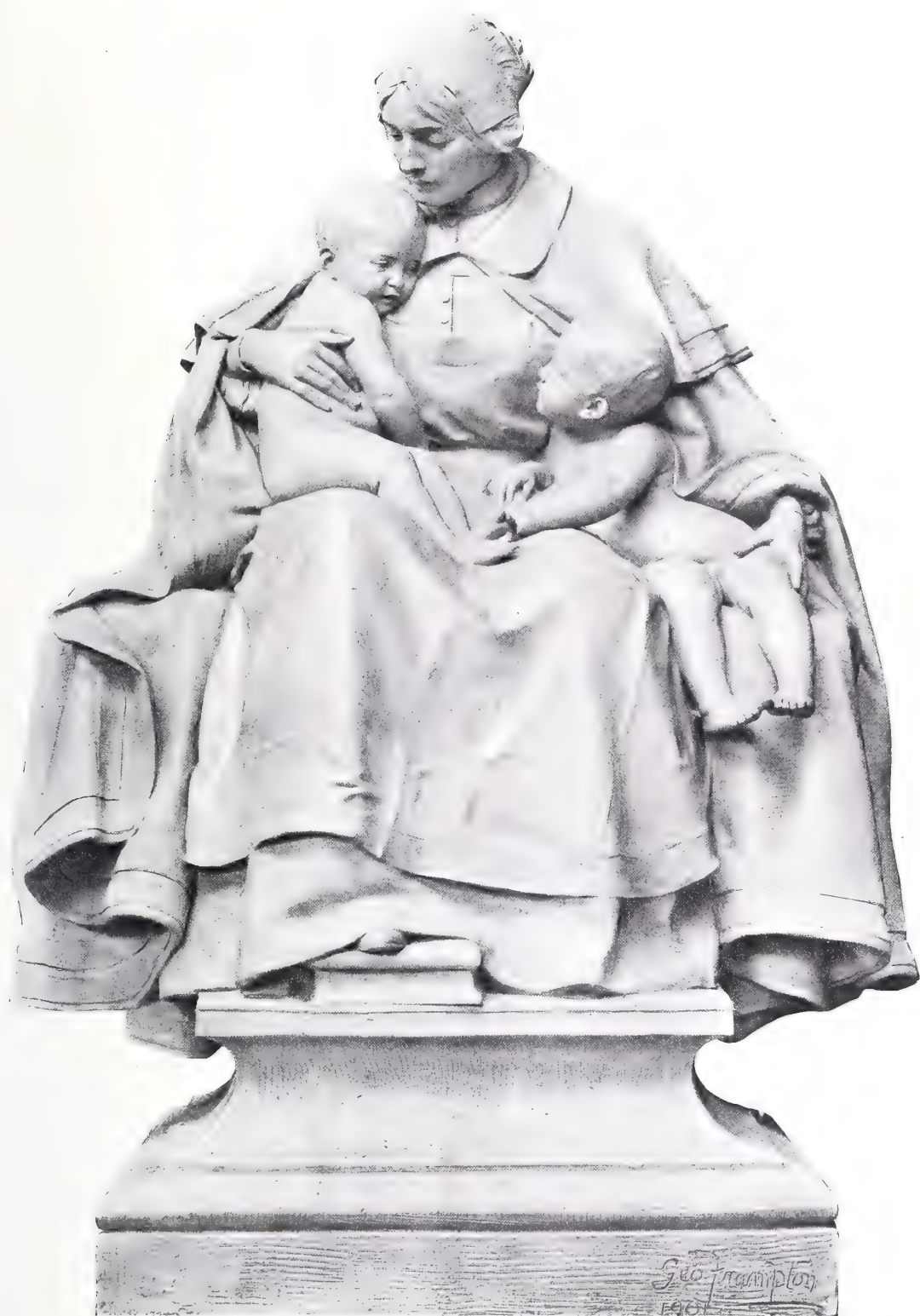
sculpture is legitimately entitled to play among the arts.

The dominant idea by which this tradition is governed is a conviction that the sculptor, whatever may be the type of work which he proposes to produce, must start with the intention of doing something that will be decoratively satisfying. There must be in his productions the quality of design; there must be, that is to say, a kind of architectural coherence in the arrangement of the various parts of the work, and there must be established, too, the same sort of constructive relation of part to part that is necessary in architecture. This conviction, after all, is quite in accordance with the beliefs of the greater masters of sculpture in the past. The ancient tradition prescribed design as the essential basis of the sculptor's work and recognised frankly the need for architectural restraint in the planning and carrying out of his performances; and our modern men in adopting similar principles of practice have only made a wise reversion to a purer æsthetic belief from which their immediate predecessors had foolishly fallen away. For what the sculptors were attempting half a century ago in this country was to tell stories in marble or bronze, and to tell them, too, in a way that would appeal to the sentimental fancy of the public.

Among the exponents of the modern tradition in sculpture there are few who more



MEMORIAL TO DR. BARNARDO, ERECTED AT BARKINGSIDE, ESSEX
BY SIR GEORGE FRAMPTON, R.A.



GROUP SURMOUNTING BARNARDO
MEMORIAL AT BARKINGSIDE, ESSEX
BY SIR GEORGE FRAMPTON, R.A.

Sir George Frampton, R.A.



MONUMENT TO LIEUT. MCLAREN IN ST. CUTHBERT'S CHURCH, EDINBURGH. BY SIR GEORGE FRAMPTON, R.A.

efficiently illustrate its capabilities than Sir George Frampton. For some years past he has been working with admirable intelligence to prove that the sculptor who develops his decorative feeling in the right manner can arrive at results of the most commanding importance without sacrificing any of his liberty of action as an artist and without in any way limiting the scope of his invention. His achievement is distinguished throughout by a singularly logical intention to make decoration the first consideration in his art, and so to deal with the motives he selects that they will allow him the fullest opportunities for exercising his capacities as a designer. Possessed as he is of an unusually

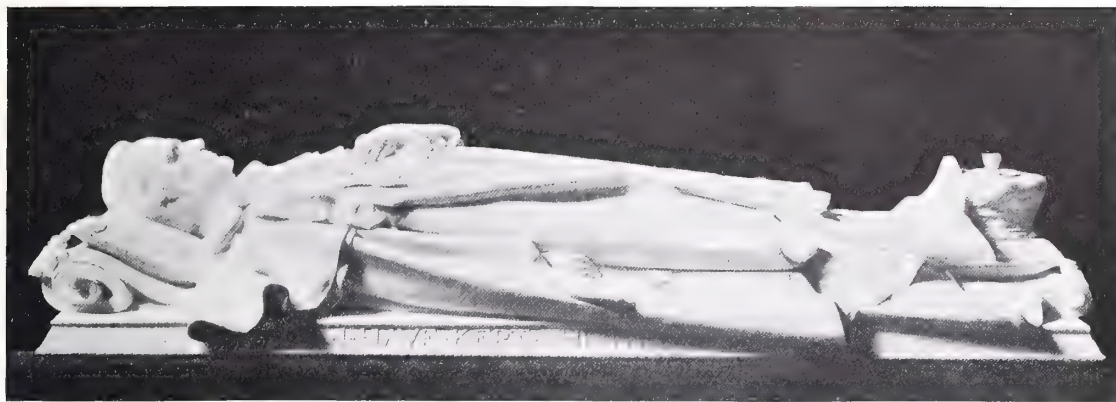
ertile imagination and a specially high degree of artistic adaptability, he has been able to show that the principles which guide him in his practice serve him equally well in whatever direction he turns in search of material and in whatever kind of production he may happen to be engaged.

Indeed, in the long series of works for which he has been responsible the one thing which is particularly characteristic is the absence of any set convention or of anything like mechanical repetition of stock ideas. Marked individuality there certainly is both in manner of treatment and in technical method, but this individuality has never been formalised into a mere mannerism; it



RECUMBENT EFFIGY OF LADY ISOBEL WILSON IN WARTER CHURCH, YORKS. BY SIR GEORGE FRAMPTON, R.A.

Sir George Frampton, R.A.

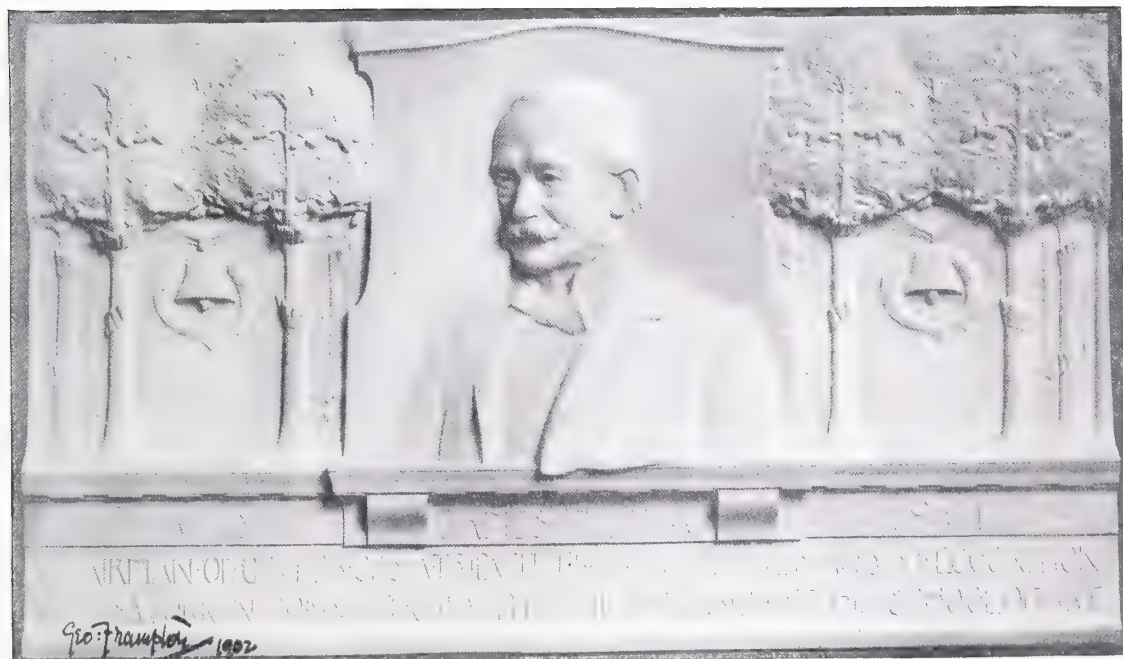


RECUMBENT EFFIGY OF THE EIGHTH DUKE OF ARGYLL IN IONA CATHEDRAL. BY SIR GEORGE FRAMPTON, R.A.

has remained flexible and spontaneous, and it reflects in a very interesting way the response of his mind to the stimulus of fresh impressions. Even in those applications of sculpture which have necessarily to be formal in character, even in those cases where he has to make his work accessory and complementary to that of the architect, he does not adopt any stereotyped manner; he deals with each motive as the occasion seems to demand, and uses each opportunity in the way that seems to suit best his personal preferences as an artist.

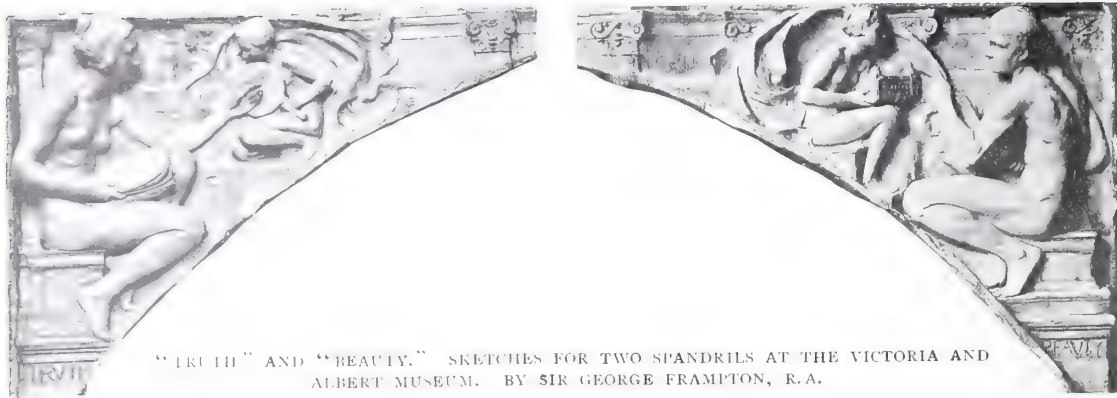
This capacity for adapting himself to the special needs of the work which he is called upon to

produce is illustrated very definitely in the examples of his more recent accomplishment which have been selected for reproduction here. The wall tablets particularly are instructive as instances of the judicious varying of architectural forms and of decorative ingenuity rightly exercised in the treatment of things in which necessarily certain well-marked limitations have to be respected. He has not attempted any extravagant departures from the formality which is desirable in this type of design, he has not substituted eccentricity for rational decoration, but while exercising a due measure of artistic restraint he has missed none of



TABLET AT THE GLASGOW SCHOOL OF ART IN HONOUR OF SIR JAMES FLEMING, CHAIRMAN OF THE GOVERNORS BY SIR GEORGE FRAMPTON, R.A.

Sir George Frampton, R.A.



"TRUTH" AND "BEAUTY." SKETCHES FOR TWO SPANDRILS AT THE VICTORIA AND ALBERT MUSEUM. BY SIR GEORGE FRAMPTON, R.A.

the chances which were open to him of inventing fresh ways of using his material and of arranging the details which were available. His success with work of this order is significant because of all the things which come within the sculptor's range the memorial tablet is perhaps the most exacting. It can so easily be made either commonplace or foolishly exaggerated in manner, it offers so many temptations to the man of uncertain conviction to evade difficulties by merely accepting an easy convention, it is so difficult to deal with in an unusual way without going beyond the bounds of correct taste, that the artist who can give to it a real measure of personal interest and a true touch of originality can be claimed as a man with a quite exceptional understanding of the subtleties of his craft.

But this exceptional understanding it is that makes Sir George Frampton so admirably suited for the position he holds as one of the chief leaders of the modern movement in British sculpture. The refinement of taste, the grasp of decorative principles, the cultivated sense of fitness which distinguish his smaller works are just as appropriately displayed in his larger undertakings. Increase of scale does not diminish the subtlety of his expression, and most certainly does not decrease the delicacy of his methods. He has so thoroughly mastered the essentials of the art of sculpture that he finds seemingly no difficulty in establishing and maintaining the right relation between the scale of his work and the manner in which he carries it out. He would be as unlikely to coarsen a large piece of work simply because it was large as he would be to weaken a small one because it admitted of more minuteness of finish and more precise elaboration of detail.

At the same time he would never commit the mistake of sacrificing the breadth and virility of his work to gain an excessive degree of refinement—or rather for the sake of carrying refinement

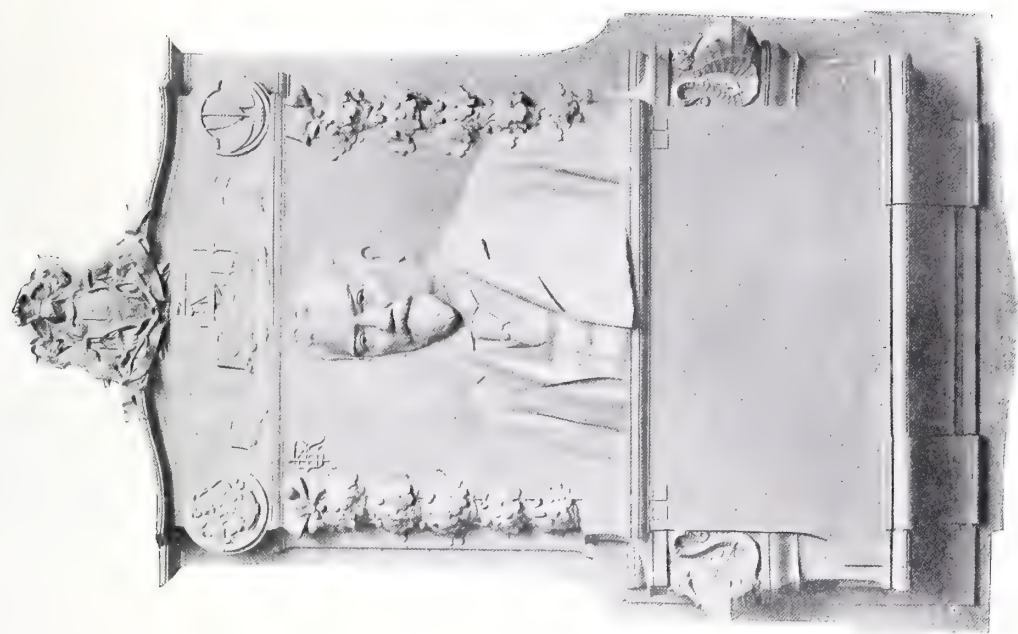
beyond its legitimate limits into something perilously near to prettiness. The dignified simplicity of his large pieces of sculpture—of such things, for instance, as his delightful *Peter Pan* in this year's Royal Academy Exhibition, his memorial to



MONUMENT TO CANON MAJOR LESTER, ERECTED AT LIVERPOOL. BY SIR GEORGE FRAMPTON, R.A.

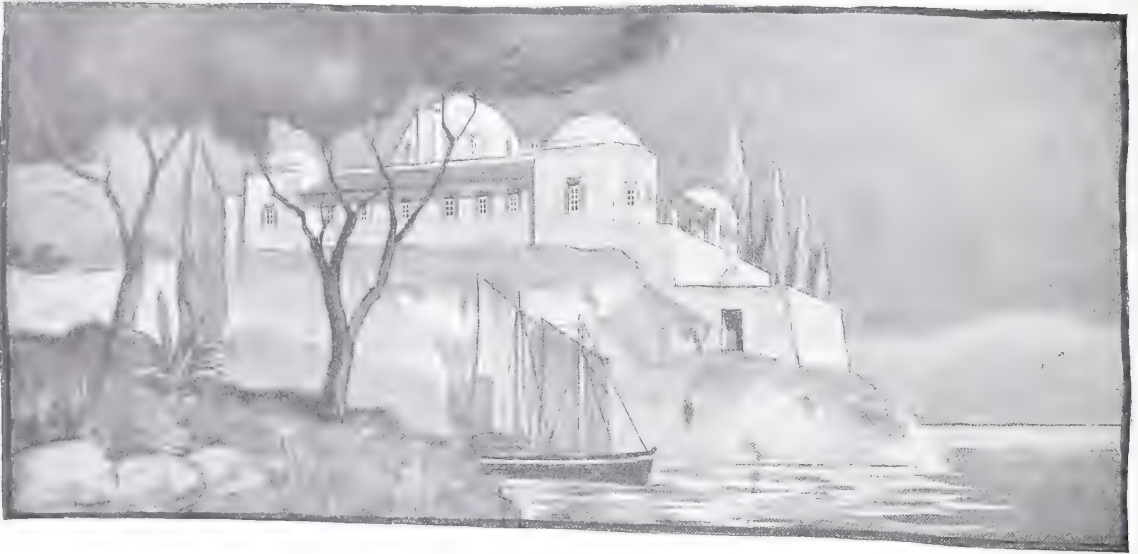


MONUMENT TO THE RT. HON. R. J. SEDDON, PRIME MINISTER OF NEW ZEALAND, IN ST. PAUL'S CATHEDRAL. BY SIR GEORGE FRAMPTON, R.A.



MONUMENT TO SIR E. J. REED, K.C.B., F.R.S., M.P., NAVAL CONSTRUCTOR TO THE BRITISH GOVERNMENT. BY SIR GEORGE FRAMPTON, R.A.

Sir George Frampton, R.A.



DESIGN FOR SEASIDE BUNGALOW

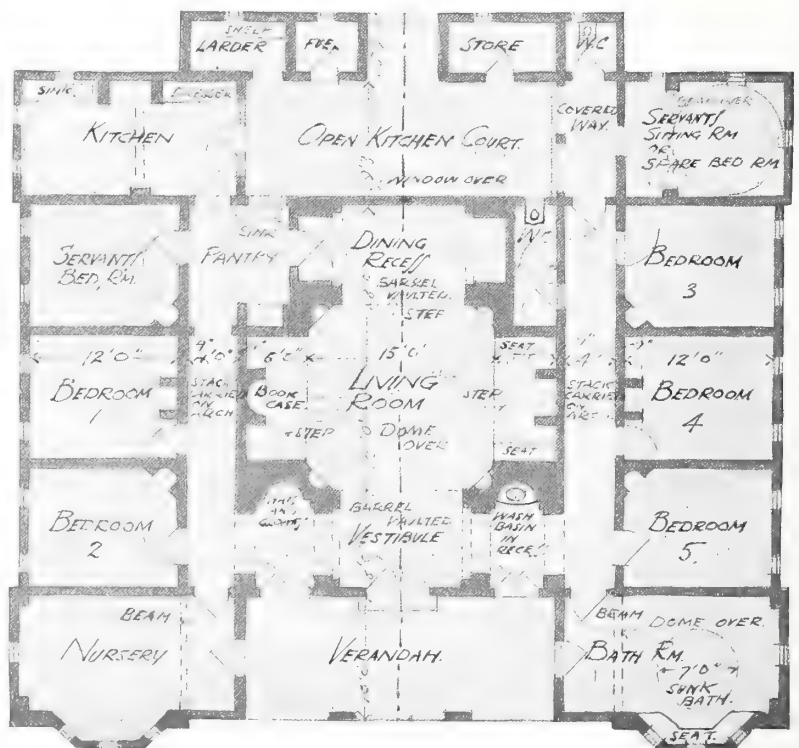
(See next article)

BY "MELOS"

Dr. Barnardo, his monument to Canon Major Lester, and his recumbent effigies of Lady Isobel Wilson and the Duke of Argyll—comes from his finely expressed appreciation of the value of reticence in decorative design, and from his well-considered elimination of unnecessary trivialities, not from any lack of vigorous masculinity. The strength of these things, indeed, is as convincing as their subtlety and refinement; they bear the plain stamp of power, but of power disciplined and controlled by a perfectly trained intelligence.

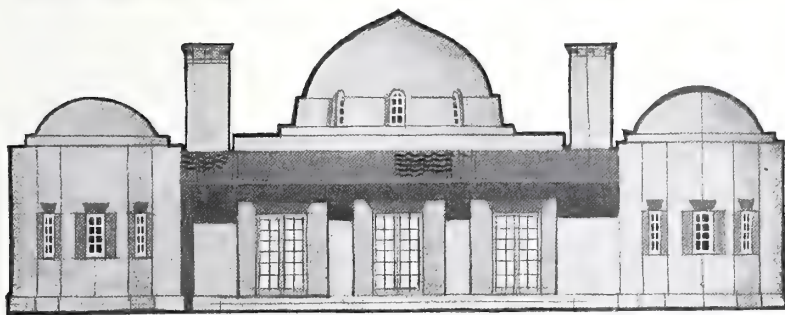
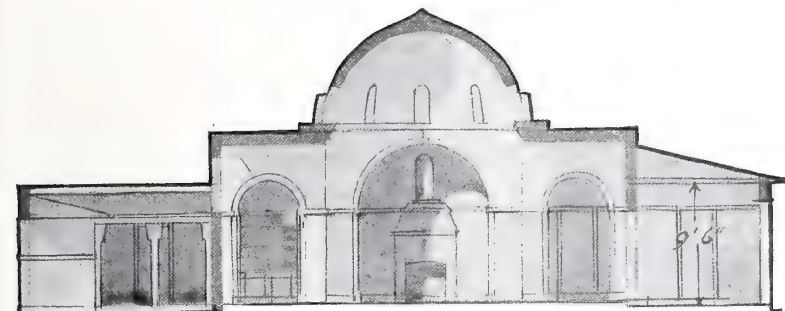
Undoubtedly his ability to preserve in all his productions this admirable balance of qualities comes primarily from something temperamental, from something that has been shaping and developing his character all through his life; but his remarkable architectural sense of proportion and relation of parts, which is quite as evident in his ideal work as in his architectural sculpture, has not less undoubtedly been perfected by training. The fact that he went through a period of work in an architect's office before he found his true

vocation as a sculptor has certainly to be taken into account. It explains the presence in his art of some distinguishing characteristics which are sufficiently rare to be reckoned as remarkable, and it explains, too, the success of his effort to prove that it is by a rational alliance with architecture



GROUND PLAN OF BUNGALOW BY "MELOS"

Designs for Seaside Bungalows



SECTION AND FRONT ELEVATION OF BUNGALOW BY "MELOS"

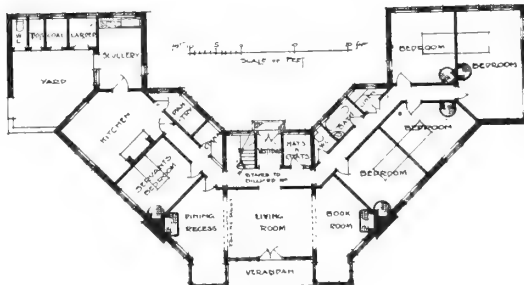
ON SOME DESIGNS FOR SEASIDE BUNGALOWS

ON the following pages are illustrated a few designs for seaside bungalows selected from among a number sent in recently for a competition in which those who participated were left a practically free hand to deal with the problem—the only reservation being in regard to cost of construction, which was put at £1200. Inasmuch as buildings of this kind are usually not intended for other than occasional occupation and consequently do not call for so great an outlay on decorative embellishment as

that sculpture will be best able to work out its salvation. He has had a practical experience of both arts, and it enables him to fix with certainty upon the methods by which they can most profitably be brought into association. W. K. WEST.

a residence for permanent occupation, this sum may be taken as a fair average. We would repeat once more, however, that 5½d. and 6d. per cubic foot is clearly not sufficient for carrying out a design in which inglenooks and ornamentally

THE City Council of Newcastle-upon-Tyne last month resolved not to accept from the trustees of Mr. J. A. D. Shipley a sum of £30,000 bequeathed by that gentleman for the erection of an art gallery to house a collection of pictures left by him to the council. The bequest of the pictures was conditional upon the special gallery being erected in accordance with the terms of the testator's will, but the collection having been examined by Sir Walter Armstrong and Mr. Dibdin many of the works were found to be spurious; and the acceptance of the bequest, although supported by the committee of the Laing Art Gallery, was strongly opposed by an influential body of citizens, mainly on the ground that a new gallery was not required, the present gallery being, in their opinion, fully adequate for the needs of the town.



DESIGN FOR SEASIDE BUNGALOW

BY "BRUTUS"

Designs for Seaside Bungalows

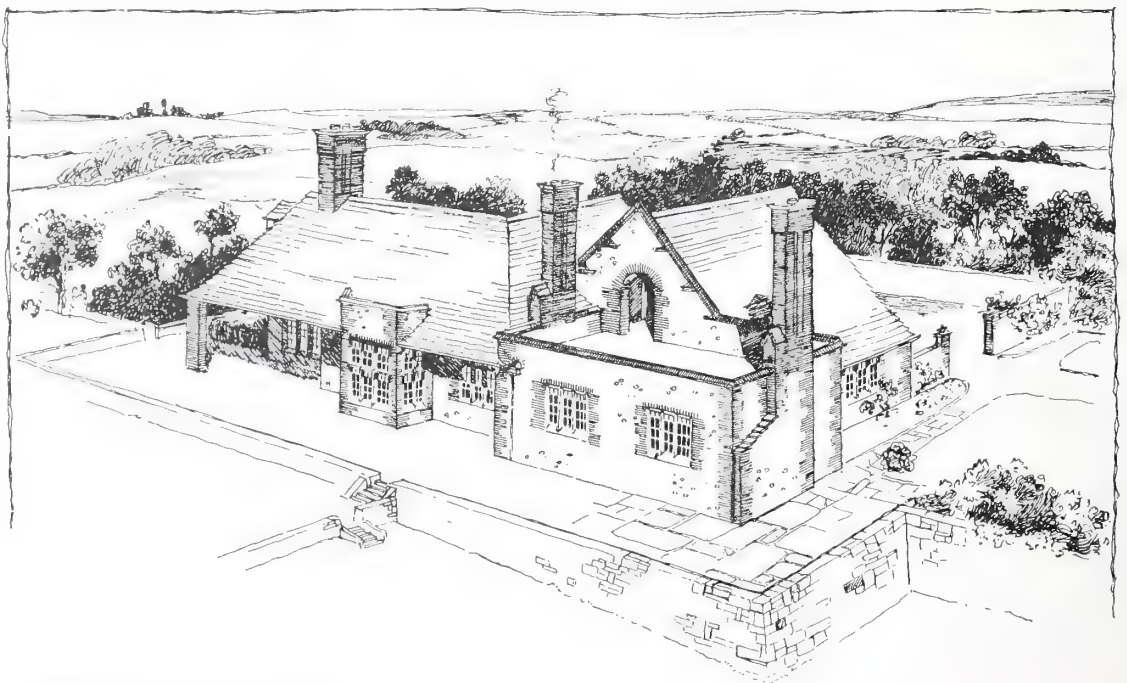
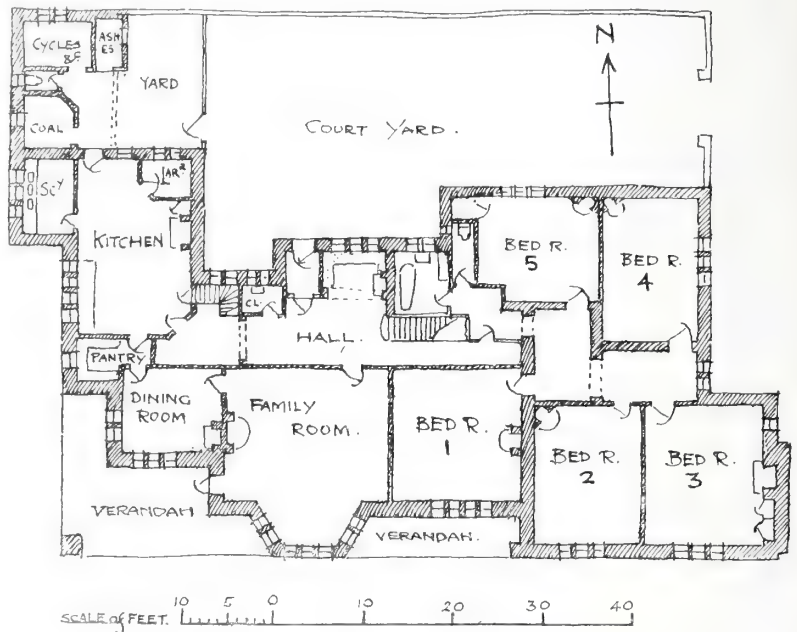
treated staircases and chimneypieces play a part.

Generally speaking, the competitors have in this competition been pretty unanimous in their definition of the word "Bungalow." They have taken it to mean a house of simple character, the accommodation of which is arranged on one floor, with a possibility of utilising some of the roof-space for one or two additional bedrooms. Naturally where this is the case, the cost is more than usual, owing to the larger proportion of roof which such a method implies.

In commenting on the drawings which have come under our notice, it will be as well if we take first those now reproduced, and then make some brief remarks on such of the others as are worth consideration.

"Melos," who has sent an extremely interesting guache drawing with sections and plans, has imagined—and with every right according to the terms of the competition—that his site is a small rocky promontory

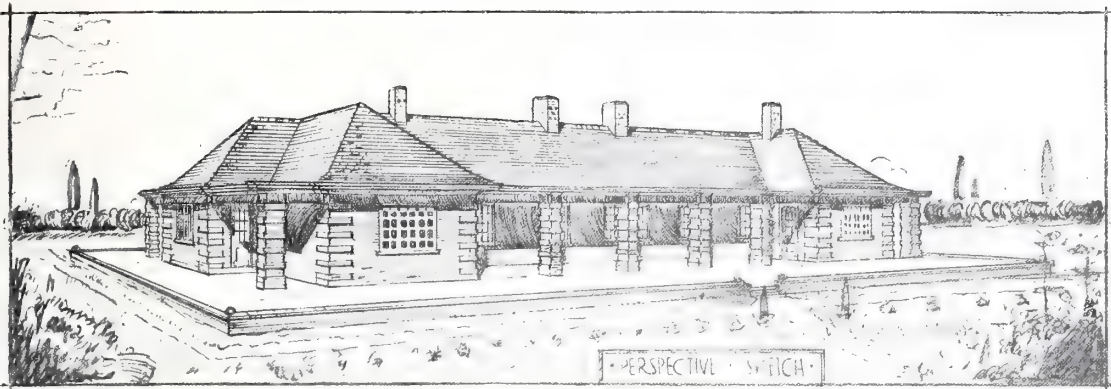
on one of the islands of the Eastern Mediterranean, and has adopted the simple-domed treatment characteristic of the locality. A ten-feet verandah gives, by means of a barrel-vaulted vestibule, on to a living-room lighted by round-headed windows in the drum of a central dome. A corridor on either side of this central feature leads to the bedrooms, a large bathroom and



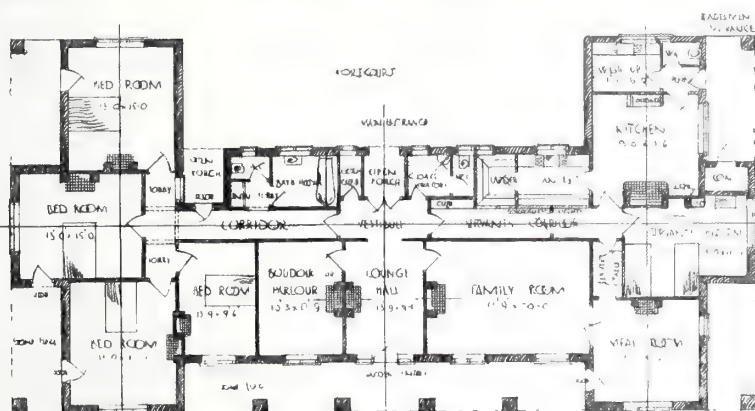
DESIGN FOR SEASIDE BUNGALOW

BY "NEMO"

Designs for Seaside Bungalows



PERSPECTIVE - SKETCH



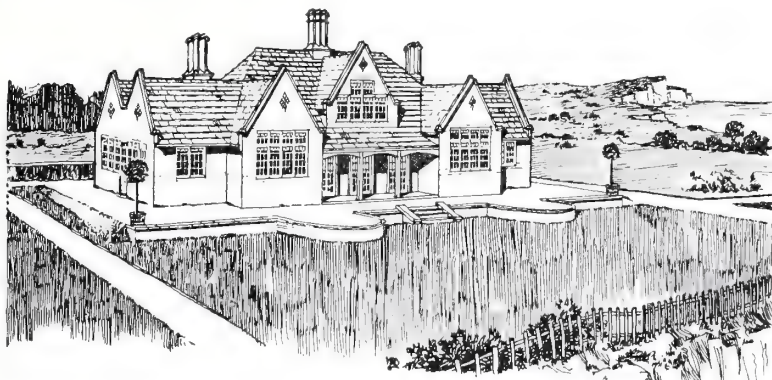
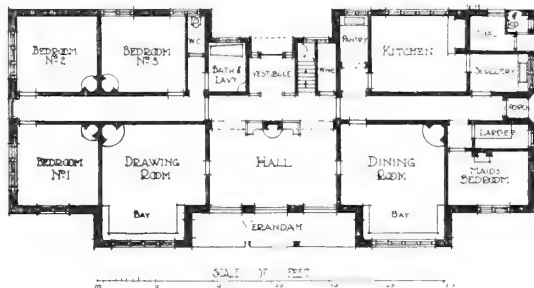
DESIGN FOR SEASIDE BUNGALOW

BY "STRAIGHT-AWAY"

room should be large enough to allow for diners to sit round a table, and for the attendant maid to have room to circulate while waiting at table? This competitor's arrangement of sit-out space on a portion of the roof, which is kept flat for that purpose, is commendable, but

nursery, and at the rear are the open kitchen court, kitchen and offices. The scheme is open to one or two criticisms of minor importance, but on the whole we congratulate the author on the design, which is full of fresh thought and originality. We think that "Melos" can be taken as having demonstrated the possibility of the building not exceeding the limit of cost. The domed roofs forming the distinctive features of his design are a local method of building adopted for facility and economy, and, as he points out on his drawing, are slight in thickness and built without centering. The stones would be "won" on the site, and except for doors and windows there is no interior woodwork. On the whole, we are inclined to think that an equivalent of about 6*d.* a foot ought to be sufficient for a building which is more apparently costly than actually so.

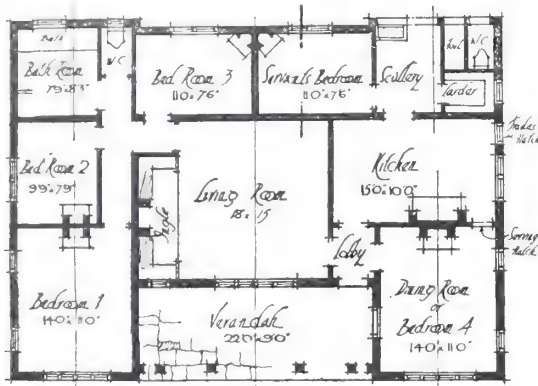
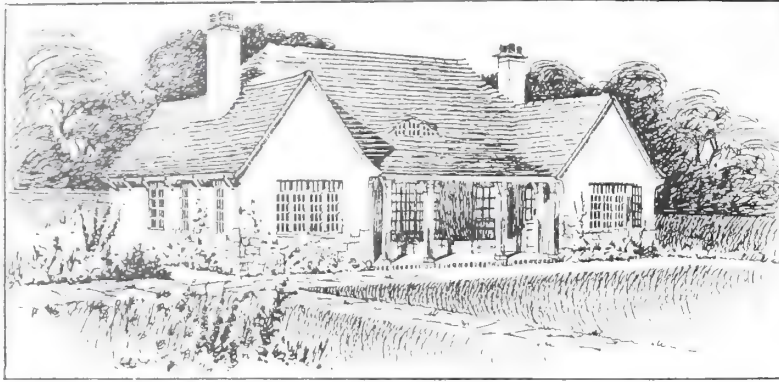
"Nemo's" set is a pretty one, but when will picturesque planners realise that a dining-



DESIGN FOR SEASIDE BUNGALOW

BY "MAIWONDE"

Designs for Seaside Bungalows



DESIGN FOR SEASIDE BUNGALOW

BY "CROP"

the building could not be carried out for 5*d.* a foot.

"Brutus" sends a V-plan, the point of which is widened out to obtain a living-room with dining-recess and book-room at either end—quite a good arrangement. We also note that he provides a billiard-room over the living-room, though, if he works this out, he will find that its size is but 16 ft. by 12 ft. 6 in.

"Maiwonde" sends a nice sheet of drawings. The plan consists of a central hall with a dining-room and offices on one side, and the three family bedrooms on the other.

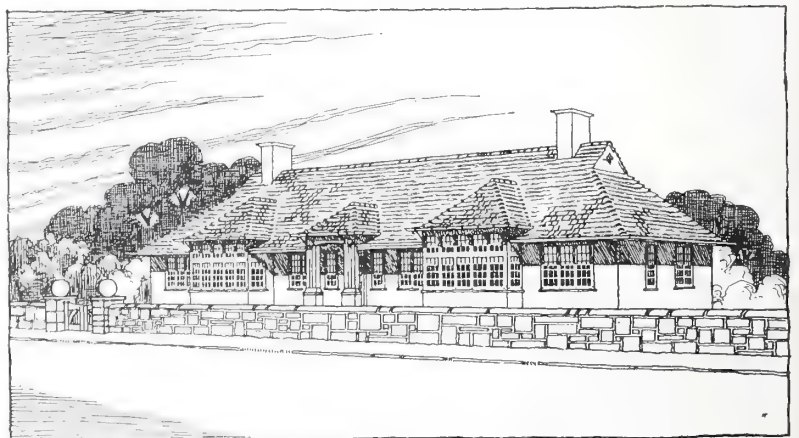
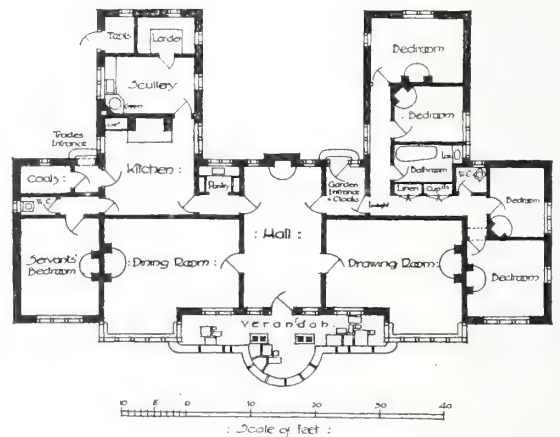
Both "Straight-Away" and "Dhu-Craig" (p. 47) send strong and vigorous drawings, but the section of the former does not agree with his plan. It is a good, quiet elevation, and the meal-room—an annexe to the family room—would be a pleasant feature. "Dhu-Craig's" motor-house is only 7 ft. 6 in. wide.

"Revil's" is a good plan, without, however, a projecting porch to the hall, and we congratulate the servants on having the biggest bedroom in the house. He gives, by the way, no cubical area and no price.

The windows in "Crop's" living-room—thanks to his deep verandah—might well have two additional lights.

His estimate of cost is only £851. Had he gone to the full extent of the limit allowed, i.e. £1200, he could have avoided such a flaw as bedrooms only 9 ft. 9 in. by 7 ft. 9 in. and 11 ft. by 7 ft. 6 in.

"Thatch" has hit upon the pleasant device of a central open court round which his rooms are



DESIGN FOR SEASIDE BUNGALOW

BY "REVIL"

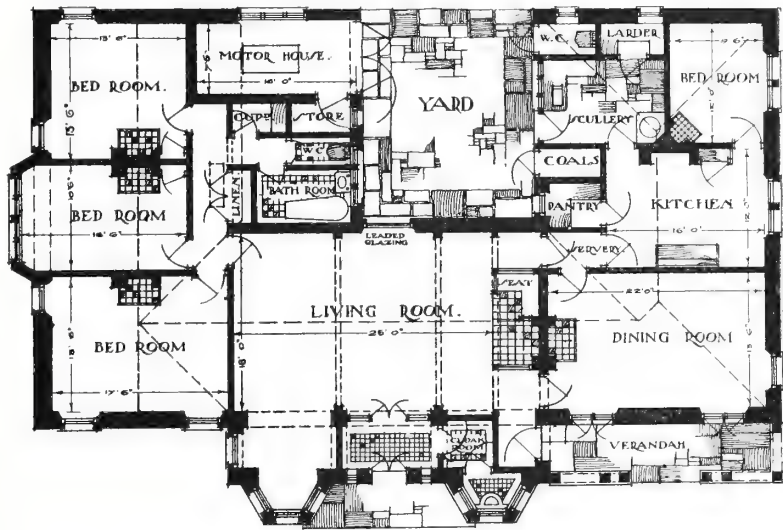
Designs for Seaside Bungalows



arranged. It is a pity, perhaps, that none of his bedrooms are larger than 12 ft. by 11 ft., although no doubt many people would find that sufficient in a case of this kind, when a certain amount of furniture ordinarily found necessary might be dispensed with.

So much for the designs we have selected for illustration. Among the others are some which possess good points for which credit should be given, though in some cases the good points are obscured by faulty drawing.

"Cathy" sends what is a good plan on the whole, though the custom that obtains in certain London flats of allowing the servant's bedroom to be entered from the kitchen is not one to be commended. "MDCL" only provides three bedrooms. He sends a design, illustrated by a somewhat weak perspective, of a simple and quiet character, with brick-mullions to the windows. "Posset's" hall would be insufficiently lighted from the turret balcony on the roof, and it would be quite impossible to find head-room under the stairs to reach the bedroom at the south-east corner. The direct access between the kitchen and the dining-room is not a good feature. "Borneo" sends a good plan with economy of passage and corridor area. It has a quiet stone-mullion treatment with thatched roof. One could wish that he had as might have been done)



DESIGN FOR SEASIDE BUNGALOW

BY "DHU-CRAIG"

arranged his space for cloaks and hats near the entrance, and that the aspect of the larder had been north rather than west. In "Chansit's" somewhat hardly drawn set one notices that the opening from the hall to the kitchen lobby is only 2 ft. wide. It is not good planning to allow a hall facing the sea to be entered direct without the protection of a porch or vestibule. "Shielin's" plan is a simple and direct one, consisting of a parallelogram with the living-rooms reached from a corridor at the rear of the building. His interior coal-cellar is not a very good feature.

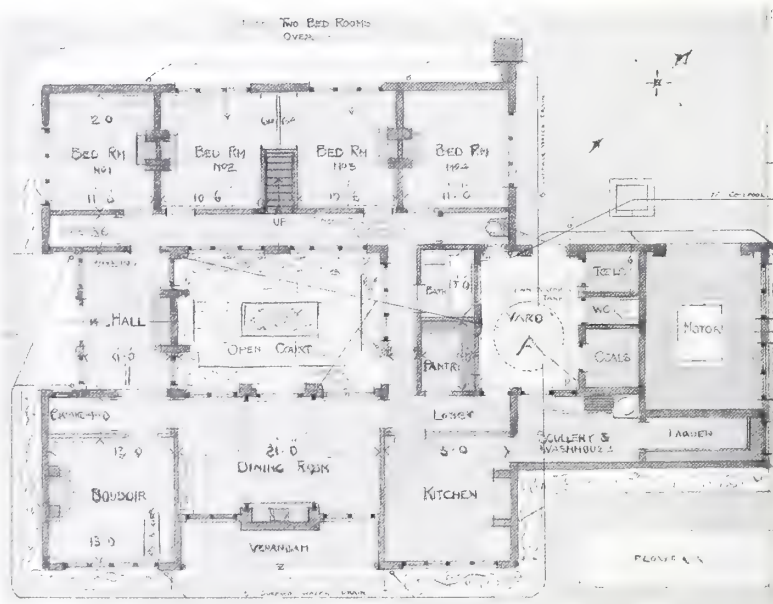
"Conwyn's" kitchen, 12 ft. by 7 ft. 6 in., is equally on the small side with his motor-house, which is only 12 ft. long. The living-hall, 23 ft. by 18 ft., is lighted by windows under a verandah roof, and by a light over a low roof at the fireplace

Designs for Seaside Bungalows



end, which we are not quite sure would prove sufficient. The colour perspective does not do justice to the design. "Lotus" sends a plan, not fully thought out, with the kitchen opening from the hall, and a dark corridor. "Symmetry" lights an interior passage by a skylight on the slope of a roof which has an internal V-gutter—a bad arrangement. "Dafydd" sends a weakly conceived elevation, the porch of which, in particular, asks for reconsideration. There is insufficient head-room in the porch under the stairs. "Billy's" plan is a somewhat rambling one, and is not at all generous as regards the size of the bedrooms, of which only the maid's and the attic bedrooms command the sea view. At least, we imagine that he means his dining-room and drawing-room to have this aspect.

THE new session of the Royal Institute of British Architects will be inaugurated on November 6, when the president will deliver his opening address. The programme of lectures to be delivered during the session includes the following: November 20, "Collegiate Architecture," by Mr.



DESIGN FOR SEASIDE BUNGALOW

BY "THATCH"

Edward P. Warren, F.R.I.B.A.; December 18, "The Newer Responsibilities of Architects," by the Practice Committee; January 22, "Colour Decoration," by Sir Alfred East, A.R.A., and Mr. Edgar Wood, F.R.I.B.A.; February 19, "Modern French Sculpture," by Mr. H. Heathcote Statham, F.R.I.B.A.; March 18, "The French Renaissance," by Mr. W. H. Ward, M.A., A.R.I.B.A.; April 1, "Modern Methods of Construction," by Mr. William Dunn, F.R.I.B.A.; April 22, "The Royal Institute Library and some of its Contents," by C. Harrison Townsend, F.R.I.B.A.



"SECRETS." FROM A WOOD ENGRAVING BY HELEN HYDE.

Helen Hyde

HELEN HYDE, AN AMERICAN ARTIST IN JAPAN. BY E. J. BLATTNER.

WHEN Japanese colour-prints were first exhibited in Europe some forty or more years ago and took the Western world by storm, few realised how far-reaching their influence was to become. Time, instead of diminishing their charm, has only served to heighten it. Striking boldness of design, wedded to perfect grace of line, exquisite harmony of colour, marvellous adaptation of composition to space, not to mention quaintness of subject and context, have endeared them to artist and layman alike.

A number of artists in Europe as well as in America have testified to their admiration by adopting this form of art for the expression of some of their own ideas. Among these, Miss Helen Hyde, a gifted young American, takes high rank, having won her success by whole-hearted devotion to her work.

Her early girlhood was spent in the home of a relative in San Francisco, a woman of fortune, whose generous nature and enthusiastic love of art created a splendid environment for an ambitious and clever young girl. And so, when the dream of her girlhood was realised, and the ateliers of Paris were opened to her, she entered them as one familiar through education and culture with the master-pieces of the world.

For two years she studied under the guidance of Raffael Collin and then went to Berlin for a year with Skarbina, the clever portrayer of out-of-door scenes. Some months in Holland served to perfect her very excellent rendering of artificial light and fire effects. A visit to England closed her European apprenticeship, and she returned to San Francisco filled with the enthusiasm of youth, and eager to test her powers as an illustrator and a painter in oils.

But those were the days when "Chinatown"

poured forth its daily stream of Oriental life and colour, and the young artist, gifted with an unusually keen and sensitive appreciation of colour, found ample inspiration for a happy brush. The streets were full of strange types, suggestive of the mysterious splendours of the Orient, rousing her desire to study these at closer range. Tiny moon-faced children, resplendent in gorgeous brocades and lustrous satins, led by gentle, patient little mothers, whose tottering steps betrayed the time-honoured torture of bound feet, were among her first subjects, and indicated from the very beginning the path she was to follow.

Helen Hyde's original studies along this line soon won favourable comment from the critics. A busy life followed, her quick responsive pencil vying with an equally sympathetic though more serious brush, while illustrations of the ideal world of poetry alternated with sketches from life under a somewhat fanciful guise. Finally there came a new impetus through the successful handling of the etcher's needle.

Again the critics were loud in her praise. But she herself was by no means satisfied with her achievement; and so we find her standing in severe and disheartened self-criticism before a newly



"THE LUCKY BRANCH" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE

Helen Hyde

finished etching, called *Totty*, representing a little girl seated on a doorstep.

It did not please her. It seemed to her flat, lifeless; something was lacking. Half-unconsciously she took a bit of colour from her box, and laying it on the plate, pressed this upon paper, and lo! *Totty* had come to life! Delighted with the effect, she threw off a number of impressions, varying the colours with astonishingly good result. And thus she entered upon a new and significant phase of her art.

Having given so much time and study to the Asiatics as seen in America, she longed to know them in their far-off Eastern homes. So when the coveted opportunity of a year's visit to Japan came it was seized with alacrity. A year's sojourn in Japan! Such the plan! But as with so many others who have come to this fascinating country, the year has been many times multiplied.

As was to have been expected, the peculiar charm of the country soon cast its spell over her. Her eye was intoxicated with the manifold beauties about her, and she determined to study these not only as found in nature, but their expression in art by the great masters as well.

With this object in view, she asked Kano Tomanobu, the last of the great Kano school of painters, to become her teacher. He consented to do so, and for two years she devoted herself to the task of acquiring the Japanese method of wielding the brush. This, as is well known, is quite different from our own, and presents many difficulties to foreigners. But day after day she worked hard, sitting, as is the fashion in Japan, on the dainty white mats of the floor, and earning well-merited praise from her gentle old teacher.

Her reward came when, at the expiration of two years, Tomanobu asked her to paint a *kakemono* for the annual spring exhibition. She did so, calling her picture *A Monarch of Japan*.

It shows a charming young Japanese mother proudly holding up a chubby baby to the admiring gaze of a second young Japanese woman. A tiny branch—a mere suggestion—of wistaria cuts the upper edge of the picture, in true Japanese fashion. Despite the Japanese accessories of dress, &c., the sentiment of the whole is distinctly Western, not Oriental. It is interesting to know that this picture was awarded a first prize, on the strength of excellent handling of a particularly difficult brush—for it is by the merits or demerits of skilful brushwork that Japanese pictures are chiefly valued.

The great popularity enjoyed by this first public venture encouraged Miss Hyde to follow the custom of some of the Japanese artists of last century, and reproduce her composition in the form of a colour-print. It was thus that she entered a field of art which has since made her famous. The step was not an easy one, for she was confronted at the outset by many new mechanical details and difficulties. But her enthusiasm carried her safely through all the breakers. She bravely learned the various steps of the Japanese process of colour-prints, which differs somewhat from that in vogue in the West. The



"THE GREETING" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE

Helen Hyde



"THE MIRROR" (MONOCHROME
WOODCUT.) BY HELEN HYDE

so-called "blocks" of wood used by the Japanese are really planks, about three-quarters of an inch in thickness. This means that the cutting is not on a cross-section of the wood as in a European block, but on a cutting of the wood parallel with its grain. The design for the print is carefully drawn on transparent paper, and then pasted, face down, on the wood to be cut, various knives being used for the purpose. The Japanese cutters are exceedingly skilful in retaining the "life" of a well-drawn line. If several colours are to be given, it is necessary to have a separate block for each. And as fresh colour is applied for every print, it follows that these will vary in effect, no two being exactly alike. The actual printing is very simple, and is done entirely by hand.

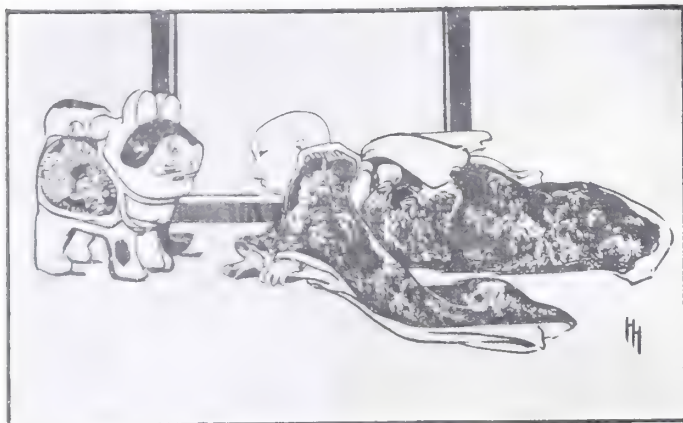
All of these steps were conscientiously learned by Miss Hyde in her desire to perfect her work.

But once having mastered the technique, she decided to concentrate her strength on the design, and entrust the merely mechanical details to the marvellously skilful hands of Japanese artists of long and careful training. She still adheres to this mode of work, and has the assistance of two excellent cutters and one printer, the latter having worked under her personal supervision for more than eight years. She draws her designs, entrusts them to the cutters, and when the blocks are returned to her, summons her printer to work with her in her own attractive studio, where the bright winter mornings are given over to the work—testing, correcting, printing, &c. She numbers and signs all her prints. The "life" of a block usually covers from 150-200 impressions, and it is then destroyed.

Let us now turn to the prints themselves. They unquestionably merit serious consideration from



"HAPPINESS FLOWER"
(WOOD-ENGRAVING IN COLOURS)
BY HELEN HYDE



"BABY AND TOY" (MONOCHROME WOODCUT)

BY HELEN HYDE

an art point of view. They are not an imitation of a bygone art, nor are they intended as a substitute for those mirrored reflections of Old Japan, the prized legacy of the Ukiyoyé School. They are openly and frankly the Japan of to-day, as viewed, not merely with the physical eye, but with the discrimination of an intelligent, modern, artistic temperament. Herein lies their distinctive fascination. The foreigner sees in them the Japan of his dreams, the Japan he has learned to love, the Japan that greeted him upon his first arrival.

Japanese women and children—more especially the latter—as seen by foreign eyes, form a theme rather full of contradictions, and one which the Japanese themselves can neither understand nor appreciate. It is quite true that the charming little creatures of the artist's fancy are foreign in feeling, though clothed in the flower-like dress of Japan. It is also evident that the artist herself believes in their genuineness, and there is not the slightest attempt at presenting or solving any intricate psychological problems. Her subjects

have been studied with the deep sympathy of a warm-hearted woman, and given with a simplicity and directness that make for truth and reality. Moreover there is in them that touch of individuality which is so often found in the old Japanese prints.

Although on the whole Miss Hyde's women are more closely allied to the compositions of the older artists in prints, her pictures of children are more generally liked. This may be due to the fact that she sees the latter more objectively. A child's life is a spontaneous life. It wears its little heart upon its sleeve. Every

movement, every gesture, every look, is a betrayal of its innermost self. And Miss Hyde has succeeded admirably in catching these characteristics. She records what she sees without any attempt at penetrating beneath the surface, for this is so rich that nothing more is needed. Note for example the delightful little *Lucky Branch*. The utter unconsciousness of the swagger due to the fascinating bough of luck-bringing trinkets is admirably given. Or the look of the little baby seated alone on the floor, not quite sure whether to like the situation or protest against it.

It is somewhat different with her women, as can be readily seen in her *Secrets*, where the mother is seeking to reach the consciousness of her child, finding in it or trying to find an echo of her own individuality. To the Western mind the unchanging smile of the Japanese woman is not satisfying. We involuntarily try to get at individuality, which, it seems to us, *must* lie underneath the mask. We want the personal note. Miss Hyde, possibly quite unconsciously, appears to feel this. There



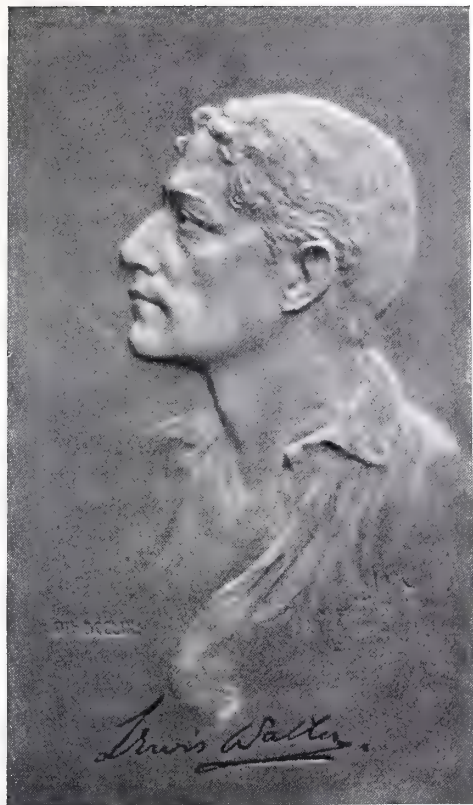
"RAINY EVENING" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE



"THE BAMBOO FENCE." FROM A WOOD ENGRAVING BY HELEN HYDE.

Studio-Talk



PLAQUETTE: LEWIS WALLER
BY PERCIVAL M. E. HEDLEY

is in her women a certain foreign air, an expression which only those who have been in Japan can understand. It is due, perhaps, to this fact that those of her prints which give us rear views of girls and women as they pass before our eyes are particularly pleasing and effective. In these the contradictions referred to, of Oriental forms and Western spirit, are not apparent, and we take all the more delight in their harmonic lines and exquisite colour.

A word as to the colours employed. Miss Hyde has always shown an unusual sense for colour, and this makes itself felt in her maturer work. The "white light" of Japan is found in her prints. Like many of the older artists, she has marked preference for certain colours; but like them, she, too, shows admirable judgment in their use. She seems particularly fond of a deep rich green, which, however, is never allowed to become obtrusive, and of a delicate rose tint that speaks of spring blossoms under a sunny sky. Then, too, she generally follows the older masters in eliminating all cast shadows, thereby enhancing the flat decorative effect, so much to be desired.

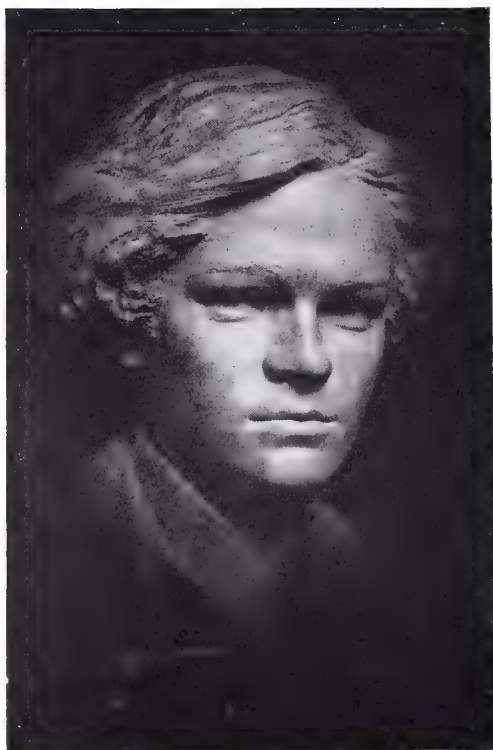
But when the petals of the early blossoms of

Tokyo have fallen in a fairy-like shower, and the voice of the "singing" insect is heard in the glow of a red sun, Miss Hyde exchanges her Tokyo home for one, if possible, more dear to her, in that loveliest of lovely spots, Nikko, favoured of gods and men. There the gorgeous red and gold of the magnificent temples, the purple shadows stealing out of the darker recesses of the wooded hills, the bright shafts of golden sunlight piercing the eddying stream in sparkling dimples, or multiplied in rainbow hue in countless waterfalls, quicken her heart-beats, and her brush throws aside all restraint, and revels in light and colour.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We reproduce this month two portraits by Mr. Percival M. E. Hedley, who has been enjoying some success for the portraits he has executed of celebrities in this country. Our illustrations are from a plaque in relief of Mr. Lewis Waller, the actor; and Mr. Wilhelm Backhaus, the pianist. Mr. Hedley was a student of the Academy of Fine Arts, Vienna. He assisted in monumental work on the buildings of



PORTRAIT OF WILHELM BACKHAUS
BY PERCIVAL M. E. HEDLEY

Studio-Talk

the Austrian capital, and received commissions from the Imperial house and members of the aristocracy. About 1890 he commenced a series of busts of the "Famous Musicians," feeling the scarcity of plastic representations of any of our foremost musicians. He made the friendship of Brahms, and carried out the best likenesses that have been made of that composer. Mr. Hedley is also a painter. Plaques in oxidised silver constitute his latest achievement, and his portrait in this style of Madame Clara Butt was acquired by the late King Edward. A plaquette of Paderewski was purchased by the Belgian Government.

Mr. Fred Stratton, whose oil painting *Morning* we are reproducing, has already been introduced to readers of *THE STUDIO*. As an artist he appears to descend from the Barbizon school. In composition, some of the charm of Corot seems to find a successful reflection in his pictures, but in style Mr. Stratton works upon a line of his own.

One of the last panels to be added to the decorations in the Royal Exchange is by Mr. J. H. Amschewitz. Our illustration gives an adequate representation of his style, and it will be seen that

every regard has been paid to decorative massing. The emphasis to colour which the method gives is easily imagined. The successful precedent of the late Mr. E. A. Abbey's work was the foundation of this theory of mural effect.

Art, in the sense of presenting things effectively and beautifully to the eye, seems to have invaded every province of modern life except the theatre—at least in this country, where in matters pertaining to the stage tradition maintains a firm grip and anything in the shape of an innovation has little chance of acceptance. Mr. Gordon Craig, who has been living and working on the Continent for a long time past, has lately returned to England, and the Leicester Gallery has wisely taken advantage of his arrival to exhibit some of his designs and models for "Macbeth" and other plays. The drawings and models for "Macbeth" were made on request of a London management, but were never used. To the actor-manager there would seem to be only one art of the theatre—his own acting; and only one use for lime-lights—to illuminate himself. Mr. Craig has, however, as is well known, conceived the idea that by means of an imaginative instead of a



"MORNING"



“TRAINED BANDS MARCHING TO THE SUPPORT
OF EDWARD IV.” PANEL IN THE ROYAL
EXCHANGE, LONDON, BY J. H. AMSCHEWITZ

Studio-Talk

realistic scheme of stage illusion the actor might add a thousandfold to the significance of his performance.

Although the period during which Mr. Harold Knight has been before the public is comparatively short he has already taken a place of real distinction among the more notable of our present-day painters.

There are certain qualities in his work which make it more than ordinarily interesting to students of intelligent achievement, certain personal characteristics which frankly claim acceptance because they are expressed with unusual sincerity of conviction and freshness of style. The technical merits of his paintings are particularly to be commended; his sureness and breadth of handling, his flexibility of draughtsmanship, and his clever management of subtleties of colour-gradation are quite admirable, and his understanding of pictorial devices and processes is exceptionally complete. This command over methods of practice counts for much in his art for it enables him to attack successfully problems of painting which only the most thoroughly equipped craftsman can ever hope to solve. For example, it serves him perfectly in that study of effects of brilliant open-air illumination with which he has been so much occupied during recent years—a form of study that demands a special acuteness of observation and a high degree of sensitiveness to tone relations and colour modulations. He is so much a master of subtleties of expression that in subjects like *The Reader* he can convey the fullest impression of an effect of pervading light without having to resort to tricks of colour subdivision and without having to sacrifice strength of local colour in an effort to reach an impossibly high pitch; while in less exacting motives like *Grace before Meat* and *The Letter* he can secure

all necessary weight of tone without lapsing into sombreness or obscurity.

Some good after all may come from the theft of *La Gioconda* if the fact is brought home that, beyond the material triumph of superlative craftsmanship, every great picture has an influence far and wide. The influence of the *Gioconda* was everywhere, and we owe to it Pater's most inspired page, an influence in its turn.

The latest addition to our own art treasures is the famous painting by Mabuse representing the *Adoration of the Kings*. This painting has been for more than a century the property of the Earls of Carlisle, and its genealogy seems to be so well established that there is never likely to be any dispute about its authenticity, though as to its intrinsic merits there is already considerable divergence of



"THE LETTER"

BY HAROLD KNIGHT



"THE READER." FROM AN OIL
PAINTING BY HAROLD KNIGHT.

Studio-Talk

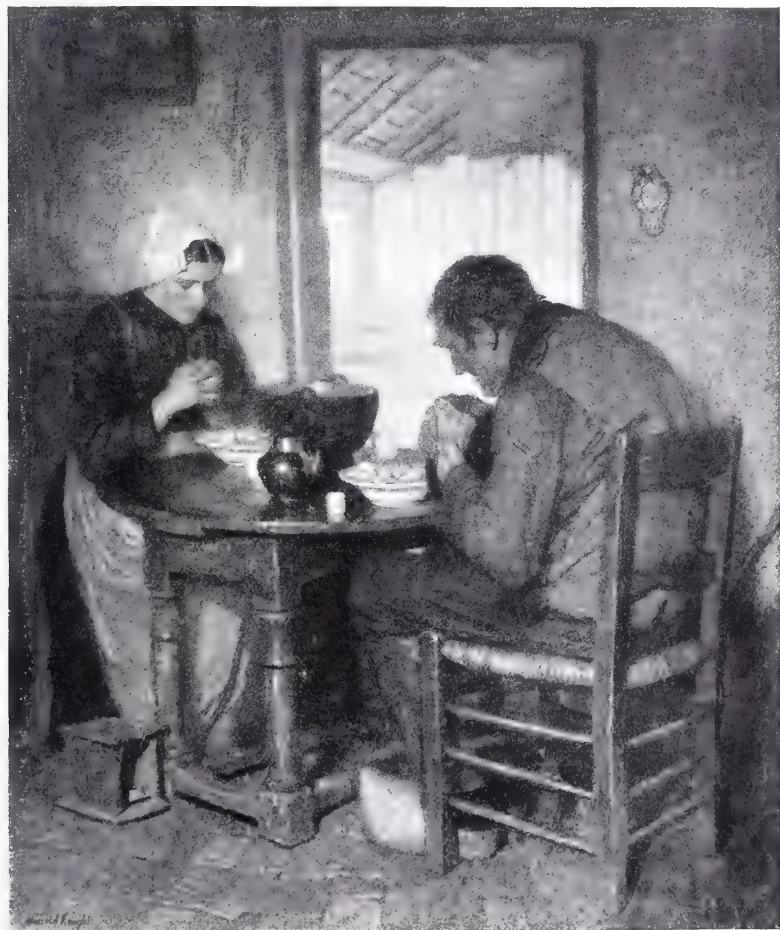
opinion. The sum paid for it to the Countess of Carlisle was £40,000, which is said to have been much below its "market value"—that is, of course, below what some American millionaire would have paid for it. We hope those who were responsible for the acquisition of the painting will not pay undue regard to the American millionaire in transactions of this kind, or to mere notoriety attaching to a painting by an Old Master; the point they should always keep before them is the influence which a so-called masterpiece is likely to have on those who behold it and study it. If its influence is likely to be really permanent and widespread, then the question of price is a secondary matter. We hardly think the Castle Howard Mabuse, which is now in the National Gallery, will prove to be of this character, and that much of the *éclat* that has attached to it will disappear in time. Surely there are not lacking pictures by painters living in our midst which can be bought for *one* thousand pounds apiece or even less and which are as potent for good

as the majority of these Old Masters that change hands at fabulous prices! And with £40,000 you could fill a good-sized gallery with them.

The exhibition of the London Salon of Photography at the galleries of the Royal Water Colour Society is open until October 21. It is a successful effort in picture hanging, and the dark background is most admirable for photographs. Also details of framing and mounting have received the utmost consideration. No effort has been spared to emphasise photography upon its purely artistic side, and it is upon this side only that it engages us here. We feel inclined to give the palm this year to *The Horse Guards* of Mr. John H. Anderson. It is an interesting and beautiful print, and it succeeds in placing complete reliance upon the character of the revelation that a good lens makes. Another artist whose work gives to this exhibition a character of success is Sgr. Guido Rey, who has made a speciality of interiors.

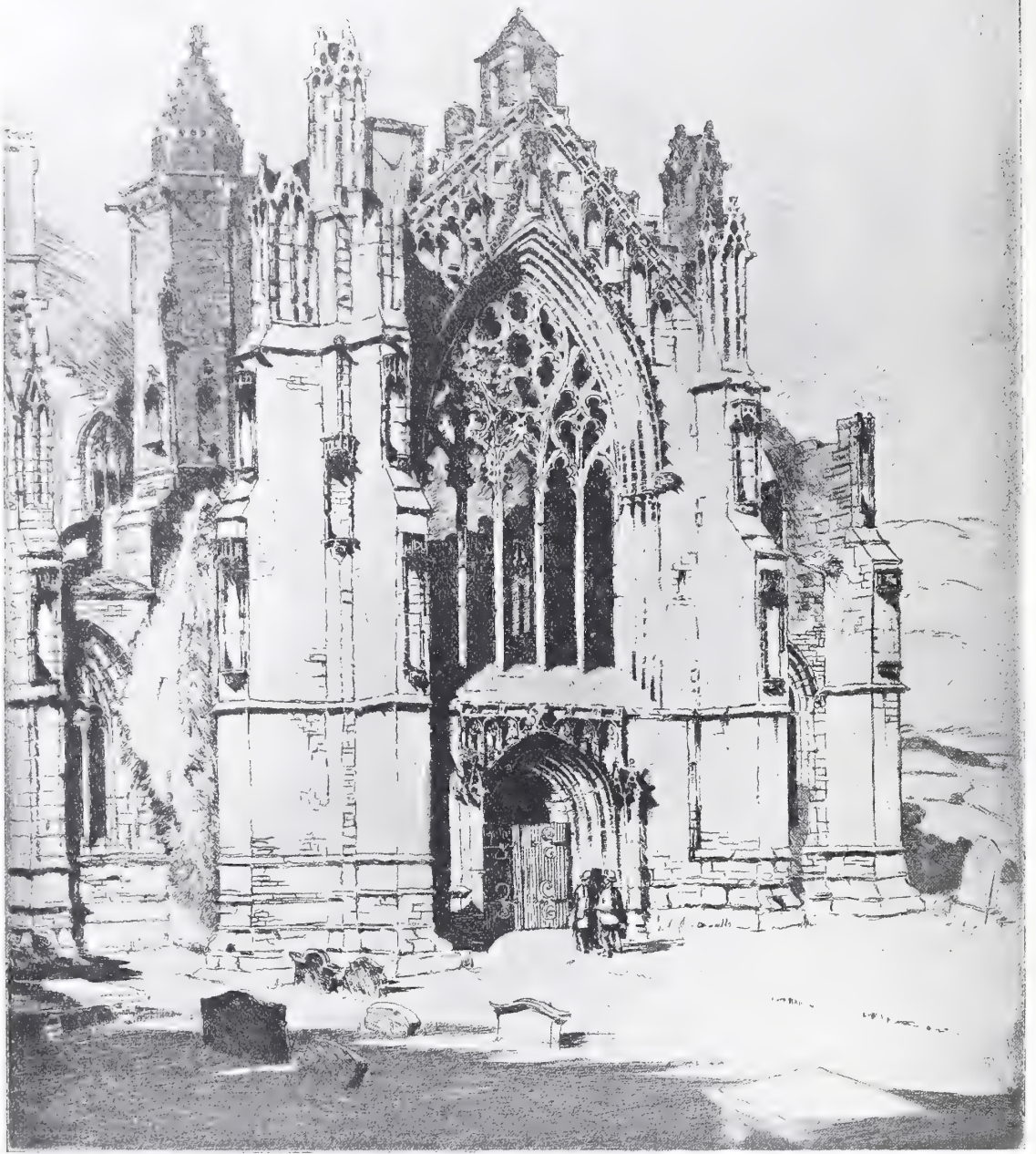
We would suggest that he might with advantage turn his attention to *modern* interior genre; that he should accept his compositions from everyday household scenes, since it is the household, if of the eighteenth century, he turns to for his subjects. Sometimes by an intensely personal inspiration a painter will succeed in giving the eighteenth-century illusion to models dressed in costume; but when photography attempts the same rare achievement it would almost seem it is doomed to failure.

We have dwelt upon the work of these two artists because they seem to us to understand that photography goes as much astray when it seeks to model its ideas of composition and effect upon the compositions and effects of paintings as the art of painting itself would go astray if it modelled its conceptions of treatment



"GRACE BEFORE MEAT"

BY HAROLD KNIGHT



"THE SOUTH TRANSEPT, MELROSE ABBEY"
FROM AN ETCHING BY T. DUNCAN RHIND

Studio-Talk



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS

upon, say, the art of etching. That is putting the point a little boldly, but the necessary thing is that just at this moment when photography is realising its possibilities it should be put. In regard to composition alone, there are within the range of photography many aspects and points of view which are practically impossible to any other art, and we were glad to see many artists in this exhibition taking advantage of this fact, and creating for us a conception of composition as individual and characteristic of the medium employed as the Impressionists of France created for their style of painting. Among the most interesting prints in the exhibition were the following: *The Terrace Garden*, by A. H. Blake; *Winter Landscape, Finse, Norway*, by Will. A. Cadby; *The Muerte, Notre Dame de Paris*, and *The Rhinoceros*, by P. Dubreuil; *Repairing Winchester Cathedral*, and *Amboise*, by C. David Kay; *Evening in the Harbour*, by E. T. Holding; *The Dyke Bridge*, by H. F. Franzmann; *Tea in the Open*

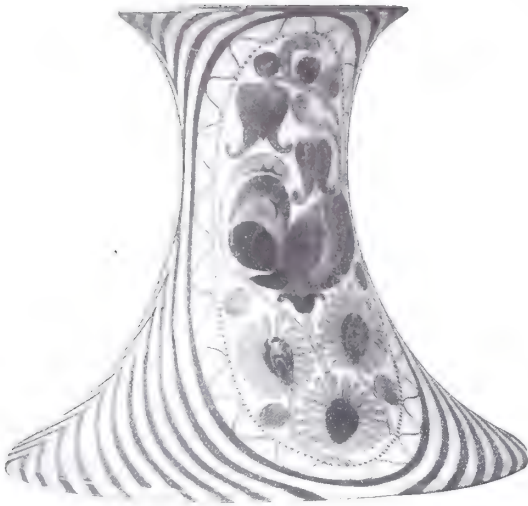
Air, by C. H. Hewitt; *Looe Harbour*, by C. H. L. Emanuel; *Bahnhof in Winter*, by H. Oesterreich; *Reverie d'une Jeune Fille*, by Thomas Petty; *The Sun Maiden*, by W. Harold House; *Refreshing Moments*, by J. B. B. Wellington; *Study of Trees*, by Mrs. Minna Keene; *Baby Study*, by Marcus Adams; *Saltburn Sands*, by J. C. Warburg; *A Day in June*, by F. J. Mortimer; and *Chartres Cathedral* (A Bay of the North Porch), by Frederick H. Evans.

EDINBURGH.—About a couple of years ago Mr. T. Duncan Rhind exhibited a pen-and-ink drawing of Melrose Abbey at an exhibition in the club-house of work by members of the Scottish Arts Club. The drawing elicited warm commendation

from some members of the Royal Scottish Academy, who advised Mr. Rhind to turn his attention to etching. An architect by profession and a very



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUSS, EXECUTED BY ERNST WAHLISS



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS

capable draughtsman, Mr. Rhind studied the technicalities of etching for a session at the College of Art, and the fruits of his study have been exhibited in a series of four etchings of Melrose, two of which were on view in the Royal Scottish Academy Exhibition. The illustration shows the character of Mr. Rhind's work, his accurate draughtsmanship, strong feeling for colour, concentration of interest on the leading architectural features, a wise excision of uninteresting detail, and a firmness and surety of touch which should ensure further success in a branch of art so fascinating and expressive.

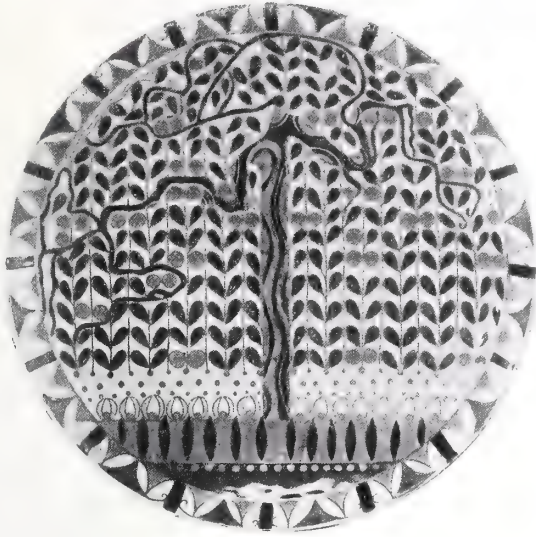
A. E.

VIENNA.—The large amount of thought bestowed on the practical side of the teaching at the Kunstgewerbeschule in Vienna is everywhere making itself felt. Throughout the Monarchy it is recognised as an axiom that to achieve good and lasting results art and craftsmanship must go hand in hand, and this feeling has urged the authorities to their best in both branches of the training of the decorative artist. Of late much attention has been given in the domain of ceramics and Vienna bids fair to become as famous for her modern productions of porcelain and pottery as she was in the past in the days of the Imperial and Royal Porcelain Factory. Many new methods of manufacture have been tried with the result that some excellent work has been achieved. Of some of this, illustrations have already appeared in *THE STUDIO* at different times. The latest development is the "Serapis" faience, of which some illustrations are here given and which

gained much renown at the last Turin Exhibition. The designs are by Karl Klaus and Franz Staudigl, two young artists who were pupils of Professor Hoffmann at the Kunstgewerbeschule. Both are architects, like many other leading designers of the modern school here. It is a characteristic of this school to regard design from an architectonic point of view as something to be built up in congruity with the purpose of the object to which it is applied, and with the material of which such object is composed. In the examples of faience here reproduced, it will be seen how well this principle is carried out. The decoration is admirably congruous with the nature of the objects decorated. The colouring is rich, and beautiful effects have been gained by true artistic methods. The young artists have found an enlightened manufacturer willing to sacrifice time and money to the cause of art. Even at the beginning of the modern movement Herr Wahliss was one of the first among the very few men who were broad-minded enough to see a future in it. The method of manufacture is of course a secret. It must therefore suffice to say that the texture is extremely fine, and being transparent the light effects are enhanced. The



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS



DESIGNED BY K. KLAUS



DESIGNED BY K. KLAUS AND F. STAUDIGL



DESIGNED BY K. KLAUS



DESIGNED BY K. KLAUS

"SERAPIS" FAIENCE PLATES EXECUTED BY ERNST WAHLISS

contours are finely marked sometimes with delicate threads of gold or silver or some line of colour which throws the ornament into relief. New experiments are being made in faience as in other branches of ceramics, and further developments may be shortly expected.

Frau Harlfinger-Zakucka is already known to readers of *THE STUDIO* as a designer and maker of artistic toys. But she is a many-sided woman as her work at large will show. Of late she has devoted her talent to domestic decoration and has been particularly successful in this branch of art.

She was the first woman here in Vienna who turned her attention to the general furnishing and decoration of homes. That she is appreciated is proved by the number of commissions which have come to her. One of these was in connection with a charming house here in Vienna, the hall of which had to be adapted to the ancient furniture already in possession, but she solved the problem very satisfactorily. So too in the case of the drawing-room; here the old large windows were removed and replaced by long narrow ones placed high in the walls so as to render the light soft and subdued. The billiard-room illustrated on p. 68



BILLIARD-ROOM AND DRAWING-ROOM DESIGNED BY FANNY HARLFINGER-ZAKUCKA, EXECUTED BY P. KRABINA, ELECTROLIERS EXECUTED BY K. OSWALD, FIREPLACE
BY R. KAUDER

Studio-Talk

shows that she can also adapt her art to sterner subjects. She has a practical knowledge of woods and has been particularly happy in her selection of the palisander, with its lovely colouring, durability, and adaptability.

A new technical school was opened a few months ago in the ancient city of Steyr in Upper Austria. The task of designing and building the school-house was entrusted to Herr Alfred Rodler, a Vienna architect who is just at the beginning of his career, but who has already been appointed Professor at the Gewerbeschule in Vienna. The architect is a pupil of Professor Ohmann, having studied under him at the Imperial Academy in Vienna. This means that he has received a thorough training both technically and artistically. Herr Rodler was faced with the problem of how to erect a building which would be in harmony with the ancient surroundings and yet fulfil the requirements of our times, and he has ably accomplished his task.

Steyr is in every way a city typical of Upper

Austria, and a decided leaning towards the baroque style is the chief characteristic of its architecture, the surrounding mountains forming a fitting background to this style of architecture. Hence the particular style of the new technical schools. Then again the building had to serve both as a school and as the dwelling of the Director and his pupils, and this requirement of course necessitated special consideration.

As may be gathered from the accompanying illustrations, the building is elevated above the level of the city; its position is indeed a dominating one, for the building can be seen from a long distance, the view from the terrace being a very extensive one. The whole of the ground floor is reserved for the residence of the Director, the upper story being set apart for his private studio and the class-rooms and workshops. These last are eminently practical in arrangement, for each student has a window to himself, the work upon which he is engaged requiring a large amount of light. The attics are used as bedrooms for the students, who not only receive their



NEW TECHNICAL SCHOOL, STEYR, UPPER AUSTRIA

PROF. ALFRED RODLER, ARCHITECT



ENTRANCE TO WORKSHOPS AT THE NEW TECHNICAL SCHOOL, STEYR. PROF. A. RODLER, ARCHITECT

training gratis but also stipends to cover the cost of board and lodging.

It may be well to mention that this school at Steyr is another one of those Austrian "Fachschulen" about which much has already been published in this magazine. Steyr has been celebrated for hundreds of years for its green tiles and for its wrought iron, and many examples of both may be seen in the new schools; as, for instance, in the stove shown in the illustration on p. 71. There are two separate staircases, one leading to the workshops, the other to the Director's apartments. These may be seen in the illustrations. Every detail of the building has been carried out both with a view to artistic effect and the comfort of those

concerned. The cost of erecting the building was defrayed by the Landes-Ausschuss of Upper Austria. It has now been taken over by the Ministry for Public Works, who pay all expenses for the upkeep of the school.

It is proposed to open a school of sculpture here in the near future. For that reason studios have already been prepared under the terrace and to the right of the building. All the rooms have been suitably decorated, the stained glass and lead work having been executed by Geylings Erben. Herr Rodler may be congratulated on the manner in which he has fulfilled this his first commission, for he has shown himself an architect of refined taste and practical knowledge. A. S. L.

BERLIN.—The Berlin branch of the Vereinigte Werkstätten für Kunst im Handwerk, whose head office is in Munich, has removed to an enlarged building. The various suites of apartments at their beautiful new home exhibit an interesting diversity of interior arrangements by leading artist-craftsmen, and in addition to furniture are filled with a large number of small objects of different categories, such as ceramics, jewellery, embroideries, and textile fabrics. A study of all these interiors and their contents demonstrates the sound development of modern principles which distinguishes the creations of the artistic staff of the establishment, while the variety of taste



VESTIBULE AND STAIRCASE AT THE NEW TECHNICAL SCHOOL, STEYR
PROF. A. RODLER, ARCHITECT

Studio-Talk



WORKSHOP AT NEW TECHNICAL SCHOOL, STEYR. DESIGNED BY PROF. A. RODLER

revealed therein points at the same time to a refreshing display of individuality on the part of the different collaborators.

Foremost among these master-designers is Prof. Bruno Paul, to whom in his capacity as Director of the Royal Arts and Crafts School here new problems in connection with domestic architecture and decoration are constantly being presented. He has not receded from his fondness for refined simplicity and solidity, but is certainly gaining in grace. His predilection for the Biedermeier creed has not prevented him from assimilating influences from the whole register of historical styles. He works everything out with the modernist's freedom and even ventures into baroque and rococo without risking his innate balance. The three rooms of which illustrations are

given are among some of the recent interiors upon which his talent has been lavished. In the salon or drawing-room the macassar ebony for the furniture blends admirably with the brown-ribbed silk upholstery and strawberry-coloured wall tapestries, which last with the carpet are from the designs of E. R. Weiss. For the gentleman's room cherry-wood has been used with black inlay; this with the black horse-hair upholstery strikes a somewhat sombre note, but this is relieved by the curtains



LADY'S BOUDOIR. DESIGNED BY PROF. BRUNO PAUL FOR THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN



DRAWING-ROOM DESIGNED
BY PROF. BRUNO PAUL

*(Vereinigte Werkstätten für
Kunst im Handwerk, Berlin)*

Studio-Talk

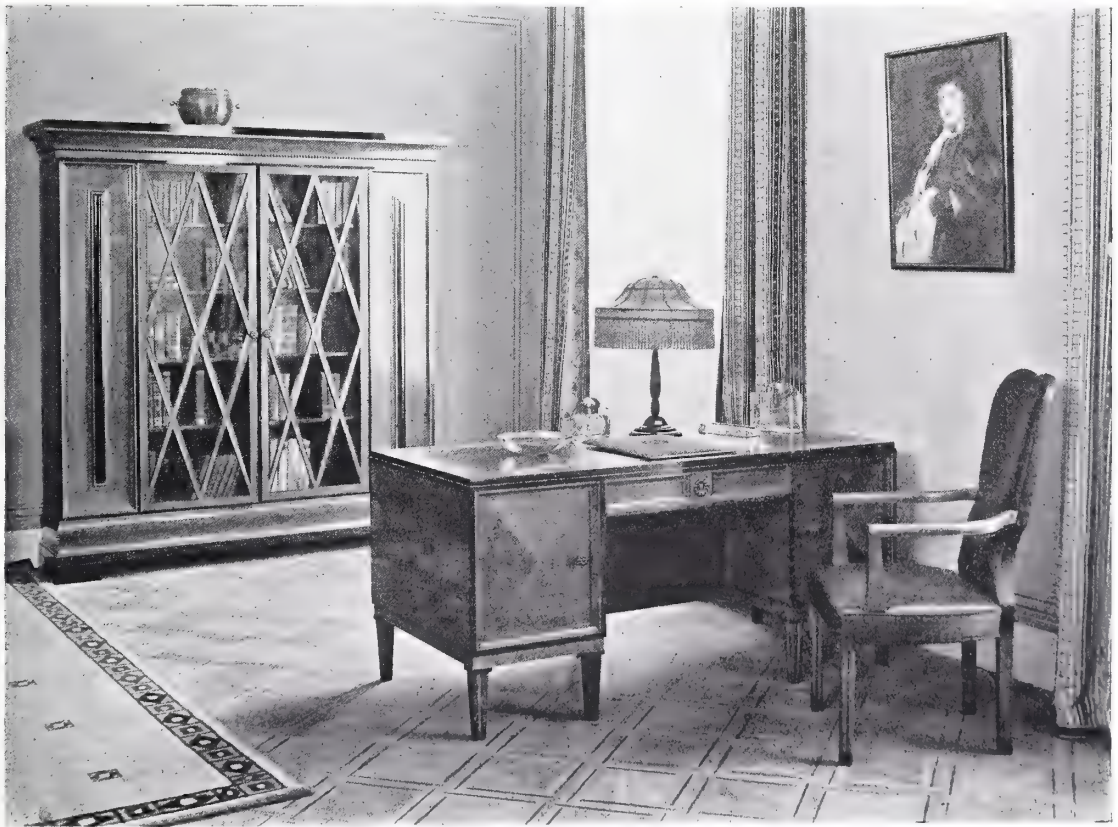
and carpets, which are of blue-green. The lady's boudoir with its American walnut-wood furniture is made cheerful with its coverings of green-ribbed silk and its Smyrna carpet designed by R. A. Schröder.

J. J.

ROME.—Having already treated the Italian section of the International Art Exhibition in a separate notice I propose here to glance at the main features of interest in some of the foreign sections. The art of Sweden, Norway, and Denmark is contained within the same Palace of Art as the Italian paintings and sculpture, occupying about six rooms in all, and containing much that is of original merit. The work of Anders Zorn is too well known to readers of *THE STUDIO* to need detailed criticism here, more especially as, though fully represented here with twelve paintings, he does not in any of them depart from themes which he had already treated with distinction. His *Morning Awakening* and *Mother and Daughter* are brilliant instances of his technique

in flesh painting and mastery of reflections; very charming, too, are the studies now reproduced, *Kari, A Mora Peasant Girl*, and *At the Window*. Besides Zorn, Carl Larssen figures largely in this Swedish section with thirty-six water-colours—studies of Swedish home life—and other works, and Oesterman's portrait of *H.M. the King of Sweden* is to be noted.

Norway shows the work of Halfdar Ström, the portraits of Münch and the modernity and relentless realism of Christian Krohg; while Thorolf Holmboe appears with three landscapes, one of which is here reproduced. In the art of Denmark I would call special attention to the *Youth and Sunshine* of the painter J. F. Willumsen, whose portrait appears beside his wife in this same section from the brush of N. V. Dorph, with the very painting just mentioned introduced behind them, upon the walls of their studio. This work with its invigorating title is certainly a masterpiece of brilliant *plein-air* painting—a scene on the sands, a lot of merry youngsters scampering over the beach



GENTLEMAN'S ROOM. DESIGNED BY PROF. BRUNO PAUL FOR THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN

Studio-Talk

into the waves, but full of sunshine, of marvellous *brio* and movement. Open to criticism it certainly is, being painted in the "divisionist" method, but so exaggerated, so overdone that the colours do not blend to the view within the distance of the room in which the picture is hung: but it is a painting which stands out and alone, which will make a stir, and, not improbably, a school. Vilhelm Hammershoi is well represented in this section with eleven paintings of a more reserved palette, and among the bronzes of Marie Carl Nielsen I noted especially an equestrian *Portrait of Countess A. L.*

No palace of the Rome Exhibition is more entirely satisfactory, from a decorative point of view, than that of Austria, and the result achieved reflects the highest credit upon the architect Hoffmann, whom I understand to have been consulted throughout. From the cool white marble entrance-court, which rests at once the eyes and brain tired with picture-seeing, throughout the rooms there is not a single discordant note; and the pavilion is, in fact, an object-lesson in the hanging and placing of pictures with a view to their fullest decorative value. The selection of works is careful, but, from

the above considerations, necessarily limited. One room of great interest is devoted to the work of Klimt.

From Austria we might appropriately pass on to the pavilion of Hungary, with a really brilliant collection of paintings by such masters of their art as Stephen Csòk, Ferenczy, and Szinyei, whose exquisite creation of *The Lark* I saw here for the first time and could compare with his earlier work; but I wish to give some of my space here to the Belgian art, which forms a very attractive little exhibition. Fernand Khnopff, with his refined finish of drawing, is of course known to many of our readers; but I would like also to mention Baertsoen with his *Gand, le Soir* (reproduced), the impressionist art of Claus, the landscapes of Courtens, the peasant life of Struys, the fine portraits of Wauters, and in sculpture the bust of a young girl by Rousseau, and the remarkable *Taise de Triton* of Vinçotte, an evident follower, but an able one, of the great Rodin.

In this brief survey I shall pass by Germany and France, both adequately but not very attractively



"SUMMER"

BY APOLLINARIS VASNETZOFF



"AT THE WINDOW." FROM THE
OIL PAINTING BY ANDERS ZORN



"KARI, A MORA PEASANT GIRL." FROM
THE OIL PAINTING BY ANDERS ZORN



“GAND, LE SOIR.” FROM THE OIL
PAINTING BY A. BAERTSOEN



PORTRAIT. BY JULIUS ROLSTOVEN

Studio-Talk

represented, and glance at the art of Russia, a late-opened palace but possessing features of great interest. Seroff has here an "individual show" which compares, though on a far smaller scale, with the brilliant exhibitions in the great International Palace of Art of the Spaniards, Ignacio Zuloaga and Hermen Anglada. Seroff's portraits here of *Tamagno*, of the *Princess Orloff* (lent by herself), and of *Ida Rubenstein* are very admirable in treatment; and I noted a *Hunting Scene* in which Catherine II. was taking part, and a *Study of a Woman's Head*, most subtle and very fine in its intonations. Next to Seroff comes of course Ilya Repin with his two fine *Portraits of Leo Tolstoi*, in one of which the writer appears beside his wife, and *Jeunesse*, a curious scene from student-life in

Russia. *Demonstration*, a marvellous study of a moving crowd, is, I understand, full of portraits from the life. A landscape by Vasnetzoff is to be noted, while three other paintings of special interest are Constantin Makowski's *Russian Marriage in the XVIIIth Century*, a large subject picture finely handled; *A Difficult Crossing*, by Sytchkoff, showing peasant girls crossing a stream, as close in characterisation as in technique; and lastly Tekhoff's painting of *The Bathers*—a group of Russian peasant women in the water, which is really marvellous in its rendering of the flesh tints and reflections. The bronze mounted figure of *Alexander II.* by Prince Trubetzkoi—a sketch for the contemplated monument—is vigorous in treatment and well handled.



"THE RIVER"

FROM THE OIL PAINTING BY TH. HOLMBOE

Studio-Talk



HERR FR. J. BRAKL'S HOUSE AT MUNICH
 PROF. EMANUEL VON SEIDL, ARCHITECT

One of the most attractive features in the American section is one wall in the large room, which is devoted to the work of the *plein-air* men—Frederick Carl Frieseke, who figured so well at the Venice Exhibition of two years back, Richard E. Miller, Childe Hassam, and Frank Benson. A little corner of living sunlight I found this part of the great room; and I believe it would be a difficult feat to live with these pictures and remain in a gloomy attitude towards life. Not only this, but they are also a very valuable hint as to what—outside purely decorative art—is most vital and most modern in the American art of to-day. Portraits, of course, are there—the superb Whistler *Portrait of Sarasate*, loaned by the Carnegie Institute of Pittsburg, Irving R. Wiles's brilliant study of *Mlle. Gerville-Reache* as "*Carmen*," the *Mother and Child* of de Forest Brush, very admirable in its restraint and severity, and several portraits by John Sargent, noticeable among them being *Mrs. Fiske Warren and her Daughter*, and *Miss M. Carey Thomas*. One of the best portraits of women in the exhibition is that which we here reproduce by Julius



RECEPTION-ROOM IN HERR BRAKL'S HOUSE, MUNICH. DESIGNED BY PROF. E. VON SEIDL, DECORATIVE PAINTINGS
 BY PROF. FRITZ ERLER

Studio-Talk



"THE SERENADE" DECORATIVE PAINTING BY FRANZ HOCH
(In the possession of Herr Fr. J. Brakl)

Rolstoven. This fine painting, rich in colour and delightful in its treatment, figures in the catalogue simply as *Portrait*, but I understand it to be that of Miss Winifred White—though I have also reason to believe the lady is now no longer a "Miss." Rolstoven's work is always sympathetic, original, direct in its impression.

S. B.

MUNICH.—Not only in the case of public buildings of various kinds, but equally in the case of private houses and business premises, the aim of every architect of artistic susceptibilities when designing a new structure is to adapt it to its environment. In the central parts of Munich, as a consequence of this tendency, there are relatively few houses—at all events among those which are worth mentioning—that do not fall within



DECORATIVE PAINTINGS FOR A MUSIC-ROOM
(In the possession of Herr Fr. J. Brakl, Munich)

BY PROF. FRITZ ERLER

Studio-Talk

the sphere of influence of the baroque style of architecture, which has obtained a strong hold in South Germany. In the new thoroughfares on the outskirts of the city, however, architects have been able to indulge their fancy with greater freedom, and speculative builders especially, in their endeavours to outdo one another, have made a great display of costly materials and profuse ornamentation—or cheap substitutes designed to impart an appearance of affluence. In one of such roads Prof. Emanuel von Seidl has recently erected a residence for the art dealer Herr F. J. Brakl, and as the other houses in the road were for the most part characterless, he had no need to pay regard to local environment. He was able therefore to devote himself unfettered to the task before him—that of creating for his client, a man of artistic tastes and of a good position in life, a home in which both the æsthetic and the utilitarian requirements should be met as perfectly as possible. Both architect and client had previously been associated in connection with the erection of the latter's business premises, and Herr Brakl was able

therefore to leave much to the discretion of the architect, with whose methods he was familiar.

The exterior of the house presents a very agreeable aspect, the pale grey of the plaster forming with the green of the window-shutters and the dark grey of the roof-slates a pleasant colour-symphony, and with its complete absence of costly and ostentatious ornament it contrasts very favourably with other houses in the immediate vicinity. The roof, wholly unsymmetrical and quite peculiar in shape, is the distinctive feature of the house; its complete deviation from conventional forms of roof is not the result of mere caprice, but has been determined by entirely practical considerations. Small as the house looks from without, it is found to be surprisingly commodious within, a result due chiefly to the avoidance of passages and corridors which would have encroached considerably on the available space. The planning of the building is admirably practical and clear; and it has been so designed that all the rooms on the three floors are directly accessible from the



"THE ISAR: AN ALLEGORY"

FROM THE PAINTING BY PROF. FRITZ ERLER
(In the possession of Herr Fr. J. Brakl, Munich)

Art School Notes



PORTRAIT OF A LITTLE GIRL BY PROF. HUGO VON HABERMANN
(In the possession of Herr Fr. J. Brakl)

staircase well, which is so contrived as to admit of plenty of light and air. On the ground floor is situated the large reception-room, extending the whole length of the house, and the dining-room with its service lobby communicating with the domestic offices in the basement. The upper story is reserved for rooms of a more private character, while the attic story provides abundant accommodation for bedrooms and guest-chambers. Thus the entire arrangement of the house has been well thought out, and thoughtfully adapted to the social and personal needs of the occupants.

In the equipment of the interior Prof. von Seidl, who is averse to anything in the shape of mannerism, has succeeded in happily combining considerations of practical utility with beauty, comfort with luxury. He so designs his houses and his interiors that cultured men with a healthy feeling for art may feel at home in them. Thus in the

big reception-room — which serves also as a music-room — the harmonious character of the apartment is due to the carefully selected material used in it — mahogany furniture, dark blue striped wall-covering and window-curtains of the same colour.

On the walls are such masterpieces of decorative painting as Fritz Erler's allegories of the four elements, and over the door a series of lusty *Putti* by the same artist. As proprietor of the "Moderne Kunsthandlung," Herr Brakl has come into close relations with the artists of Munich and has been very lavish in acquiring works by them for the adornment of his home. Prof. Hengeler's river allegory, *The Isar*, decorates the well of the staircase, and is here reproduced with two other interesting works by contemporary painters which have found a congenial home here — a portrait of a little girl by Prof. Habermann, and Franz Hoch's *Serenade*, one of those exhilarating pictures

with which Munich artists are wont to decorate the halls where they forgather to indulge in dancing and other joyous recreations. D.

ART SCHOOL NOTES.

LONDON.—The annual exhibition of selected work by students of the L.C.C. Central School of Arts and Crafts, held last month at Southampton Row, was conducted upon the lines of the preceding shows at the same institution. The arrangement was well enough, but as before there was nothing to guide the visitor or to help him to understand the motive or meaning of the exhibition. Most of the works were unmarked even by the name of the student. In quality, however, the exhibition was above the average level. It included a large and good collection of bookbindings; some attractive pottery of a simple kind; creditable examples of die-

Reviews and Notices

sinking and seal-cutting, and many pieces of silver-smiths' and jewellers' work. The writing, printing, and etching sections also were well represented.

At the St. Martin's School of Art Mr. J. E. Allen's pupils showed in September the results of the work of the preceding session. The exhibition was particularly strong in modelling, the class for which is conducted by Mr. McCrossan, an artist who had the advantage of working for some years in the studio of Mr. Alfred Gilbert.

For some years the study of sculpture has been abandoned at the Slade School. In the days of Professor Legros the modelling classes were encouraged, and the practice of the art of the medalist in particular was one of the features of the school work. In the nineties a modelling class directed by Sir George Frampton was carried on for several sessions, but after his departure no successor was appointed till a month ago. A new teacher of modelling has now joined the Slade staff in the person of Mr. J. Havard Thomas, whose election, it may be hoped, signifies that the famous school in Gower Street will deal as seriously with the education of the sculptor as it has done with that of the draughtsman and painter. Mr. Thomas is best known as the author of the well-known statue of Lycidas, now at the Tate Gallery, the rejection of which made so much stir in the world of art in the spring of 1905. Mr. Thomas was one of the earliest supporters of the New English Art Club, and the honorary secretary of the movement of twenty-four years ago that had for its object the foundation of a "National Art Exhibition" as a rival to the Royal Academy. W. T. W.

REVIEWS AND NOTICES

The Post Impressionists. By C. LEWIS HIND. (London: Methuen and Co.) 7s. 6d. net.—The expression of character and emotion has long been acknowledged to be the essence of artistic work. The painter who is able to see behind the veil of mere materialism, and to place upon his canvas some suggestion of the underlying or moving spirit of his subject, is the one who compels the highest admiration. It is equally true, however, that his craftsmanship must not be lacking. His sense of form and colour, the perfect training of his eye and hand, are absolutely necessary qualifications, for without them he cannot adequately record the subtleties of his brain-impressions.

Mr. Lewis Hind, in his efforts to distinguish what

he believes to be admirable in the work of the painters he classes as leaders of the Post Impressionist movement, unduly emphasises, we think, their power of "expression." Matisse, Gauguin, and Van Gogh as "expressionists" are incomparably inferior to Daumier, to Forain, or to Phil May. That they are not entirely lacking in this qualification goes without saying, for there is a certain brutal, immature display of character visible in the portrait of Matisse by himself, and in that of *Père Tanguy* by Van Gogh, both of which are illustrated in Mr. Hind's book; and this is sufficiently notable to command some attention from the connoisseur, but the clumsiness of their presentment must appal rather than appeal to the understanding of the cultured critic. As a matter of fact Gauguin and Van Gogh might be more correctly described as followers of Daumier than as leaders of Impressionism; but how immeasurably far they were behind their master in every artistic attainment may be realised by any student who will take the trouble to examine the subject.

Mr. Hind, in common with other writers on the subject, frequently finds much to admire in the "decorative" powers of the Post Impressionists. Among the numberless examples of their work very carefully examined by us in the *Salons des Indépendants*, we have seen very little that can lay any claim whatever to decorative value. The decorative quality of an object is largely due to a knowledge and sense of colour-harmonies (and proportion, and the placing of well-considered masses in agreeable juxtaposition. In the work of Korin, of Koyetsu, and of Sotatsu we find these decorative qualities at their best, and even in the colour-prints of almost any of the older Japanese designers may be found work that is infinitely superior in its decorative qualities to that of the greatest master of the Post Impressionist school. An indiscriminate jumble of bright colours is not in itself decoration. The superb decorative value of a choice old Persian carpet was only obtained by the exercise of great artistic perception of colour-harmony and distribution. Without that perception—and to a large extent it is at its best instinctive—we get such examples of garish colour and parodies of decoration as may be seen to-day from the looms of Morocco and certain districts of Asia Minor. And it is to such latter-day productions that the best so-called "decorative" work of the Post Impressionists bears some sort of comparative relation.

If the Post Impressionists pose as "individualists," "expressionists," or "decorative artists," they

Reviews and Notices

must be judged in accordance with their professions and their abilities. We have always endeavoured in *THE STUDIO* to take the artist's own standpoint, to find out his aims and his individual means of expression, and we can in some respects sympathise with the point of view taken by Mr. Hind in his work. But we cannot excuse in a painter incompetence, or the adoption of a pose in direct antagonism to the commonest necessities of his art. Painting, like literature and music, is allied to language, and coarse and inadequate expression is no more permissible in the one than in the others. Mr. Hind contends that beauty is not the aim of art, and, from the choice of illustrations which appear in his book, it might readily be imagined that he believes ugliness or deformity to be so. The perception and expression of truth in some one or more of its varied aspects is the great objective, and it is in that respect that the Post Impressionists so generally fail. We are told that Matisse "paints his sensations . . . to state that sensation he will use drawing and colour arbitrarily, caring little for accuracy and less for realism, so long as his emotion is expressed. His aim is to approach a fresh canvas as if there were no past in art, as if he is the first artist who has ever painted." In those few words Mr. Hind sums up the leading productions of the school. The pity of it is that the painters' sensations have in them so little that is worthy of recording, and their methods of expression are so manifestly crude. But as the apostles of what may not without reason be called the *apachism* of art appear to pride themselves on this want of refinement, this crudity of expression, there can be but little more to be said of their productions at the present time.

A striving to get away from the banality of the great mass of modern painting is in itself a legitimate effort, and it may be that much of what has been attempted by the Post Impressionists comes from a desire of attainment in that direction. To evoke a new expression of art is not in itself a thing to be condemned. The present unrest may eventually result in some notable achievement, and it may possibly happen that good will eventually come from the *bouleversement* of art ideas that the present movement has occasioned. But we may be quite sure that should some new and great genius arise from the ashes of the present-day incompetence, whether real or assumed, of Post Impressionism, he will be utterly guiltless of any charge that might be brought against him of crudity in thought and lack of expression, or of want of facility and power in execution.

Irish Ecclesiastical Architecture. By ARTHUR CHAMPNEYS. (London: G. Bell and Sons.) 31s. 6d. —Mr. Champneys has here done for Irish Gothic what Mr. Blomfield, for instance, has done for English Renaissance. Despite a somewhat disjointed style, which is not altogether worthy of his wide knowledge or of his subject, the author has done everything to make his book exhaustive. True that the title is perhaps a little misleading, for the subject-matter is strictly limited to Irish *Gothic* Ecclesiastical Architecture, and no more than a paragraph or two is given to anything built after 1500. But within these limits Mr. Champneys has shown himself a master. The illustrations which he has collected are quite admirable—very numerous and exceedingly well chosen. The discussions of such controversial points as the real significance of round towers, or the claims of Ireland to possess in the true sense a national style of architecture, are distinguished alike for their fullness and their impartiality. There is a useful bibliography, with many of those references to periodicals which are so valuable to the student, and almost a plethora of notes and appendices.

Training of the Memory in Art. By LECOQ DE BOISBAUDRAN. Translated from the French by L. D. LUARD. (London: Macmillan and Co. Ltd.) 6s. net.—In this book are included three pamphlets, "The Training of the Memory in Art," "A Survey of Art Teaching," and "Letters to a Young Professor—Summary of a Method of Teaching Drawing and Painting," written by Horace Lecoq de Boisbaudran, an artist and art teacher who approached educational questions from an unusually original and intelligent standpoint. Although his name as a teacher is hardly known in this country, he had for some thirty years in the middle of the nineteenth century a very considerable influence over art education in France, and some of the most eminent of the French artists of our time received from him the best part of their training. The foundation of his method was to develop from the first the faculties of observation and memorising possessed by the students who came under his direction, and to show how these faculties could be educated and brought under control. The precepts of de Boisbaudran can be heartily commended to the attention of every teacher who is anxious to make the best of the material with which he has to deal; they point the way to far better results than are attainable under any other teaching system.

The Lay Figure

THE LAY FIGURE: ON THE NARROW MIND

"I WISH it were possible to induce people to discuss artistic questions with calmness of judgment and reasonable breadth of mind," sighed the Art Critic. "It always seems to me such a pity that the matters which vitally affect the interests of art should be debated intemperately and in a fanatical spirit."

"But all artists are fanatics," cried the Man with the Red Tie. "They must have vehement beliefs and violent convictions if they are going to do work that counts at all. The broad-minded man will never make a success in art."

"That is rather a sweeping assertion," returned the Critic, "and one which, I think, is very much open to argument. But still, if I admit that the individual is justified in following fanatically the direction he has chosen in art, I do not see why he need have no toleration for the opinions of other people."

"Why should I be expected to tolerate opinions that I know to be absolutely wrong?" broke in the Young Painter. "Surely I ought to be consistent in my convictions."

"How do you know that the opinions of other people are wrong?" asked the Critic. "What special revelation has been vouchsafed to you that you should presume to regard yourself as infallible? The people with whom you quarrel say you are wrong; why should not their estimate of you and your convictions be the correct one?"

"Hush! Do not venture to dispute the verdict of the oracle," laughed the Man with the Red Tie. "Our young friend has, I am sure, convinced himself that he is on the right track."

"Of course I have," returned the Young Painter. "I have studied artistic questions very seriously, and I have investigated very closely the relative merits of the different schools of practice. As a result of this study I have chosen deliberately and conscientiously the path I am pursuing and which I feel leads most surely to the highest type of accomplishment."

"Oh! I am not casting any doubts upon your conscientiousness," said the Critic. "I am only suggesting that you are not the only serious student of the problems of art, and that plenty of other careful investigators have chosen quite as deliberately as you have the paths which they have followed in pursuit of the highest kind of attainment. Do you deny to them any right to con-

sideration simply because they are not going in your direction?"

"Well, naturally I do not think they are entitled to serious attention," replied the Young Painter. "They seem to me to have gone utterly astray and I do not count their work as in any way important or as possessing any artistic value. How would you expect me to like things which have none of the qualities that I am accustomed to look for in a work of art?"

"Here, I say!" exclaimed the Man with the Red Tie. "Do you really think that all the things you do not like must necessarily be bad art? What a sublime belief you must have in yourself!"

"That is just the point," said the Critic. "The unduly fanatical artist has such a vast idea of the rightness of his own judgment that he will not allow any one else a hearing. What would you think of the critic who based his own standard of taste upon his personal likes and dislikes, and who dismissed as of no account everything that he had not taken the trouble to understand? You would call him, I am quite sure, a narrow-minded and ignorant person who was presuming to follow a profession for which he was obviously unfit. Then what are you to say of the artist who shows himself to be equally incapable of forming an opinion about the value of any work which does not follow the particular fashion in which he happens to believe?"

"I should say that he has a good deal to learn," laughed the Man with the Red Tie.

"Quite so," agreed the Critic. "He has to learn to be tolerant, to be catholic, to be a broad-minded student of æsthetic principles, and to appreciate that there are in art endless possibilities of expression each one of which has its own claim to consideration. He has to realise that the way in which he elects to work is by no means the only one that is available, and that the men who do not take that way are not necessarily fools or knaves who are striving malignantly to subvert artistic truths and lead art lovers away from the path of righteousness. He has to acquire just that measure of common sense that will allow him to perceive how many directions there are in which the artist can use his personality wisely and with nobleness of purpose."

"And suppose he does not want to learn all these things," said the Young Painter, "and that he is satisfied with his carefully formed convictions."

"Then I should say he is past praying for," replied the Critic.

THE LAY FIGURE.

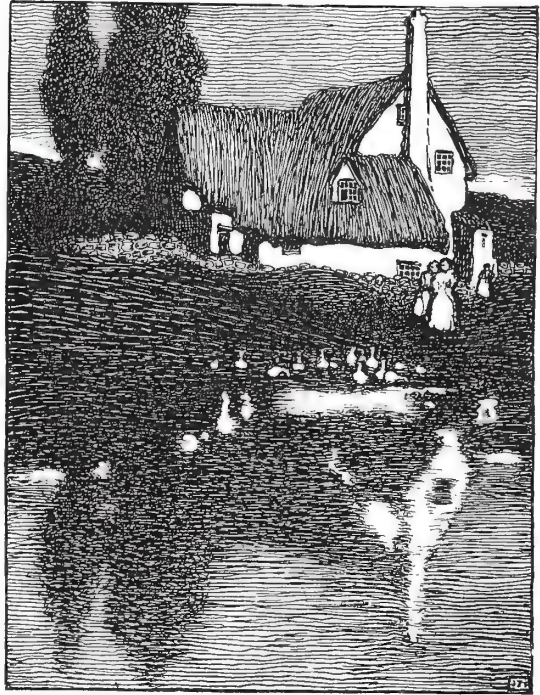
A Guild of Designers

A GUILD OF DESIGNERS: THE WORK OF CARLTON ILLUSTRATORS BY C. MATLACK PRICE

IT is ordinarily supposed that the craft guilds of the Middle Ages find their counterpart today only in trade unions composed of artisans. An organization, however, founded nearly seven years ago in London, but new to this country, has struck a note as different from the idea of a "union" as it is significant in itself—an organization more closely resembling the old "guild" than any combination of later days has ever approached. "Carlton Illustrators," as it is called, consists of a group of artists who have proved that under a centralized business management their output, both individual and collective, can possess greater significance in its place in the development of printed art.

While a union is an organization defensive, to protect members from outside competition, the guild is an organization progressive, formed to increase rather than to confine the individual capacities and activities of its members.

Here let the joint discussion cease, for the entire dissimilarity of Carlton Illustrators to any cut-and-dried business combination is its most salient feature, which is graphically shown by the



A PASTORAL SKETCH

BY J. T. FRIEDENSEN

remarkable and admirable individuality of its varied products.

The members work quite independently of each other, occupying, however, adjoining studios, with the idea that each member can reach a higher standard of achievement by working in a common direction with men of similar ambition, each relieved of distracting details detrimental to concentrated effort on productive work by a capable business management designed for their several and collective interests.

The members have been chosen as men distinguished each in his own special line, with the idea that it is only by emphasizing and encouraging a designer's natural inclinations that individuality may be obtained and impersonal "sameness" be eliminated.

Thus in the entire artistic production of a book the guild may assign to its various members the design of the cover, the composition of the title page, and the illustrations, initials and incidental decorations occurring through its pages. And each of these particulars, or, if advisable, all, may be given to the designer capable of treating them the most adequately.

Some characterizations of the *personnel* of Carlton Illustrators in this country will show the scope and worth of their productive ability.



"THE PIRATE MUTINY"
AN ILLUSTRATION

BY F. GARDNER

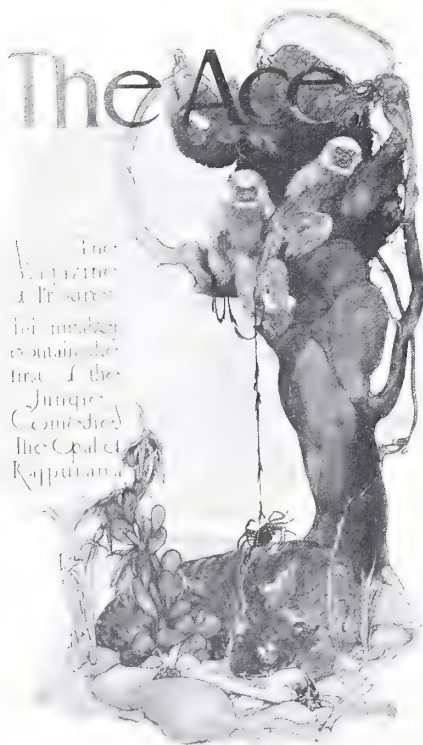
A Guild of Designers

Mr. A. Garth Jones possesses a remarkable fertility of decorative invention, particularly in the design of title pages—a field in which he excels, and in the values which he achieves in end papers, head and tail pieces, and the like. He is a master of line, and while his treatment of pencil and wash sketches is of a most delicate and sympathetic nature, perhaps his strongest note is struck in his black-and-white work, which in its detail is peculiar to himself alone. His title pages recall qualities and inspirations to be found only in the old days of copperplate engravings, and it may be said that he has done more than any other designer to retrieve the old glory and interest of this now neglected portion of a book. It is a matter of no small difficulty to say whether his remarkable sense of constructive design is equaled or excelled by the happy facility of his draughtsmanship.

Mr. Harold Nelson, better known, perhaps, in England than in this country, has, like Mr. Jones, chosen the imaginative and decorative side of book illustration as his field, and has produced much work suggestive of no one less than Walter Crane. It may be said, however, that his draughtsmanship is of greater surety than that of Crane, and



A DECORATIVE PEN DRAWING BY HAROLD NELSON



A COVER DESIGN

BY ERNEST WALLCOUSINS

that his historical knowledge of medieval armor and costume is excelled by few.

Mr. Norman Mills Price is more of a realist than either Mr. Jones or Mr. Nelson, and works in a vein combining elements of the literal and the imaginative in a happy resultant of values. His medium seems to be a matter of no serious consequence, for one has seen charming drawings in pen and ink, in wash and in a rich profusion of oil or water color.

In Mr. Ernest Wallcousins a strong play of original fancy and a sound technical skill in handling seem to go hand in hand. In illustration, in decorative embellishments for books and in the design of covers he shows equal facility in the subject in hand no less than in the nature of the medium he may have elected to use.

Of no less specialized versatility (if one may so term it) is Mr. Frederick Gardner, who is prone to approach his subject in the spirit of the painter or illustrator rather than of the decorator. He is particularly happy in the portrayal of any incident or character purporting to illustrate any specific incident or trait. The picture of *The Pirate Mutiny* is illustrative of this, as well as certain clever character sketches of personalities from the novels of Thackeray.

A Guild of Designers

No small amount of charm adheres to the delicate work of Mr. J. T. Friedensen, and one feels that he could illustrate *Gray's Elegy* or *The Deserted Village*—certainly an estimate fraught with high commendation of his restraint as an illustrator and his charm as a draughtsman.

Of other members, some of more recent entry, are Messrs. F. E. Wiles, Jay Hambidge, Armand Both, Vernon Howe Bailey, Alexander Popini, Remington Schuyler, Carton Moore-Park, Stanley R. Davis and Louis Fancher.

In the work of the last named it is interesting to note his leaning toward a style in the vein of the poster, which he executes with much Continental flavor and theatrical abandon. No other poster designer in this country has shown such a keen support of those secessionist theories in poster treatment as we associate with similar work in Germany, and it is a matter of no small interest to anticipate the result of Mr. Fancher's endeavors to prove in this country that a poster is not a colored photograph or an enlarged can label, but a thing instinct with piquant life and abounding personality—a sketch of provocative audacity and irresistible appeal through its very unconventionality.

Of the others, Mr. F. E. Wiles is by way of being a humorist in certain phases of his work—or a realist in other phases. Mr. Jay Hambidge is a draughtsman of painstaking nicety but keen illustrative sense, while Mr. Vernon Howe Bailey's work should be familiar to most of us in his extraordinarily facile pen and pencil sketches of city impressions. Mr. Bailey cannot only undertake but worthily achieve a rendering of some of the complex vista of city streets and buildings which present themselves in New York, and can obtain values at once accurately pictorial and distinctly picturesque. Mr. Remington Schuyler (oddly enough, embracing in his name that of the great F. Remington) has attained marked success as an interpreter of the American Indian, a subject which he treats in the same vein of painter-illustrator that characterized the work of Frederick Remington.

Taken as a whole it cannot but be admitted that this Guild of illustrators has a field for its endeavors which by reason of the collective force of the organization must achieve results not only of actual output but of criterion value. Perhaps the members of this little group of designers have constituted themselves, by virtue of their common ideals and individual talents, the instrument for carrying forward the movement originated by William Morris in the Kelmscott Press—the move-



"THE TENOR SOLO"
PANEL FOR THE SMOKING
ROOM IN A THEATRE

BY LOUIS
FANCHER

ment which had for its end the production of books which should be appropriately illustrated and adequately presented.



"CONFETTI"
A SKETCH FOR A POSTER

BY LOUIS
FANCHER

Appropriate Design in Hardware for the House



Photograph by Jessie Tarbox Beals

IT IS POSSIBLE TO GET HARDWARE ESPECIALLY DESIGNED FOR CRAFTSMAN ROOMS

THE IMPORTANCE OF APPROPRIATE DESIGN IN HARDWARE FOR THE HOUSE BY MARGARET GREENLEAF

THE attention given to the detail of the well-planned modern house has become more pronounced each year, and in the design and finish of the interior this is especially noticeable.

Even the layman has awakened to the fact that the exterior design and floor plan must fit the site and environment in which it is placed, and, in turn, the interior of the house must show close relationship to its exterior.

The architectural detail of cornices and wood panel—if such appear—the placing of doors and windows, the lighting fixtures, hardware and metal trim and the tile about the fireplace must all combine to make a perfected whole, must present in their combination a well-studied selection.

This consideration of detail is, after all, only harking back to the old days of handcraft, when the studiously composed and executed several

parts or fittings of the room were prepared and wrought with care and interest, that each might worthily fill the place for which it was designed. And such work insured to the buildings of the time the sincerity and consistency they showed throughout.

In the early Georgian and pure Colonial types of houses, examples of which are still extant in this country, as well as in the manor houses, castles and palaces of Europe, are found excellent examples to which we are now turning for inspiration after the lapse of many hurried, careless years in which the high standard of worthiness raised by the artists, artisans and craftsmen of past centuries was apparently forgotten.

In the rapid growth of our new towns and cities the demand for constructive and house-finishing materials has been very great, and to meet this much of the building material put out by the manufacturer in the recent past was spurious and meaningless. But today the man who builds his house has outgrown the ornate twisted convulsions of brass and iron which were furnished him

Appropriate Design in Hardware for the House



Courtesy of Russell & Erwin Mfg. Company

FRENCH
HARDWARE

as lighting fixtures; the badly colored, high-glazed tiles which were once accepted without question no longer find a place in the well-built house, and the architect (where the owner lacks knowledge and good taste) has ceased to indulge his client in his demand for highly varnished jigsaw work as the interior trim of his house.

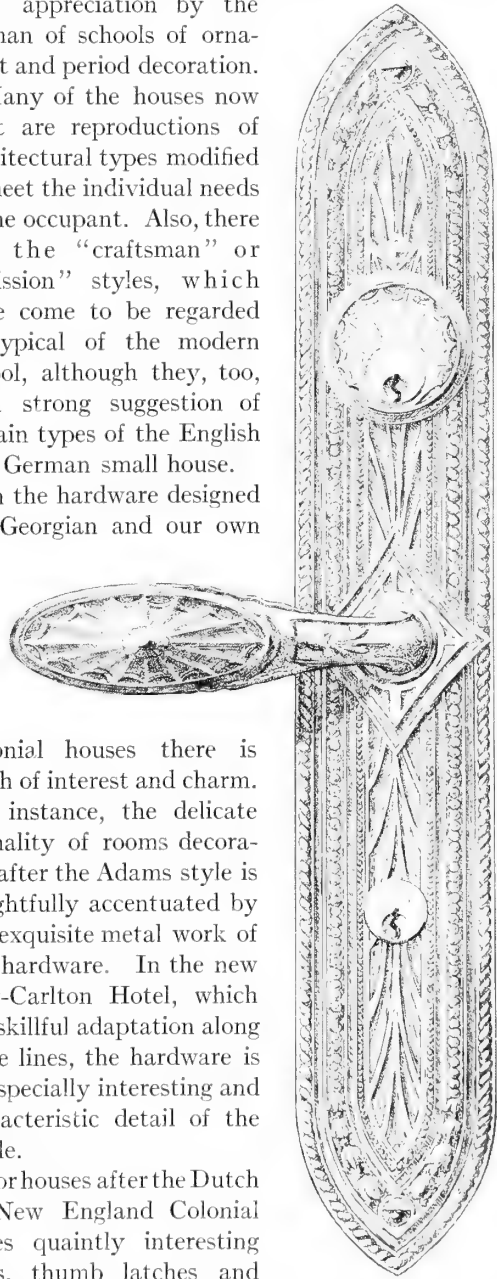
In hardware there is less opportunity for inappropriate and unsuitable designs, although much that was made a few years ago was far from beautiful or congruous.

It is to the pioneer efforts of the leading manufacturers in this field that we are indebted for the present high standard of art in metal work in this country. Much of the hardware adapted to period settings shows accurate reproductions of style and ornament, each latch, escutcheon and hinge being worthy of study. The high quality of these, together with their artistic value, will give to them a well-defined place in the architectural history of America.

It is largely owing to the well-directed efforts of these makers that the choice of hardware appropriate to the several rooms of the house is now seriously and individually considered by architect and client. The better understanding of architecture by the general public (which the last few years have developed) has encouraged an intelligent appreciation by the layman of schools of ornament and period decoration.

Many of the houses now built are reproductions of architectural types modified to meet the individual needs of the occupant. Also, there are the "craftsman" or "Mission" styles, which have come to be regarded as typical of the modern school, although they, too, hold strong suggestion of certain types of the English and German small house.

In the hardware designed for Georgian and our own



Courtesy of Yale & Towne Mfg. Company

Colonial houses there is much of interest and charm. For instance, the delicate formality of rooms decorated after the Adams style is delightfully accentuated by the exquisite metal work of the hardware. In the new Ritz-Carlton Hotel, which is a skillful adaptation along these lines, the hardware is an especially interesting and characteristic detail of the whole.

For houses after the Dutch or New England Colonial styles quaintly interesting bolts, thumb latches and handles are shown of hand-wrought, tool-marked iron. The separate plates for escutcheon and latch are especially characteristic of

EXAMPLE OF HARDWARE MADE FOR THE NEW RITZ-CARLTON HOTEL, NEW YORK

Appropriate Design in Hardware for the House



Courtesy of P. and F. Corbin

HARDWARE, LOTUS DESIGN

these houses of this period. For the Southern or French Colonial residence hardware of greater delicacy of line and ornament, produced in brass, bronze and fire gilt, is offered. Here the acanthus leaf in wreath and garland, the delicate tracery of the Greek fret and the egg and dart designs are freely used.

For many Colonial residences the glass or crystal knob with brass or bronze escutcheon is favored. This is typical of the period, and the style is attractive and in every way desirable. These knobs are made in cut and pressed glass.

The English Tudor or Elizabethan type of house gives an opportunity for some most interesting and typical metal work in the hardware.

French, English and German Gothic schools are characteristically represented in the several styles of hardware appropriate to rooms reminiscent in design of these several periods, but unless one is a deep student of periods there is little in the Gothic ornament to distinguish one from the other.

In the French Gothic the ornament shows the foliage and animal forms, as well as the pointed arch and cluster columns, characteristic of this school of design.

The German Gothic is more solid and less decorative than the French. The motifs of this school are adaptable to the hardware of many modern homes, in which sturdy strength and simplicity of

form are leading characteristics.

Also, there is the hardware of the Mission school, which is strong and plain, and shows but little ornamentation, the flat surface and characteristic contours making it attractive and suitable to rooms fitted with Mission or craftsman furniture.

In rooms of the French periods there is much of lavish ornamentation and exquisite design in the hardware, with possibilities of adaptation from the "Regencies" and the "Empire."

With the advance that the artistic metal workers of our own country have made there is today small choice between the imported hardware from the most celebrated makers in Paris and that put out by our

own manufacturers. Much of this work is beautifully chiseled and some of it genuine fire gilt. In this class of metal work the interpretation of the periods is wonderfully accurate, and the individual pieces are exquisitely equal in finish to the finest goldsmiths' work.

For the many comfortable, well-constructed and livable houses which carry no period suggestion but are beautiful in themselves, the selection of suitable hardware is not difficult. Strong, convincing designs which serve well the double purpose of decoration and utility are desirable.

In the different types of locks the genius of mechanical design has left no part of the wide field uncovered, from the most elaborate and complicated "front door set" to the simplest "rim-knob" lock for an out-of-the-way closet. Then there are the numerous sash and window fasteners and lifts, each having certain advantageous points. The casement stays and adjusters and the transom trim are a great improvement over those of a very few years ago. In every piece of trimming hardware the mechanical requirements have been secured, and at the same time there may be added by its use another artistic bit to the general scheme of the room, for suitable patterns or designs have been adapted to almost every one of the many pieces required in an elaborate or simple room or apartment.

Autumn Books

AUTUMN BOOKS

"THE IDEAL COLLECTION OF THE WORLD'S GREAT ART" (Doubleday-Page Art Company, New York, \$75.00).

The consideration of this work is, perhaps, out of place under the caption of "Book Reviews," for the reason that it seems more like a picture gallery or, at least, an acquisition for the print collector. The importance and wide significance of the work as it is now presented is such that a discussion of its purpose and scope can only (paradoxical as such a statement may seem) begin at the beginning.

It seems that certain English publishers, having in contemplation the preparation of a great history of the world's art, convened a meeting of the leading critics to discuss the question. It was submitted by one of these that the only adequate presentation of the subject must be graphic; that the story must be told by the pictures themselves, or by the best reproductions obtainable of these pictures, inasmuch as the most masterful compilation of biography and chronology could tell, at most, less than half of the story.

The idea was further elaborated until an arrangement was evolved as nearly perfect as such an enormous subject would admit of. The work was begun with the careful preparation of a great chronological chart, so devised that not only the date of any of the great masters of painting might readily be found, but so that his life and work might be accurately placed with reference to his contemporaries, both in his own group and in the coexisting schools of other countries.

When this chart, which precedes the actual contents of the portfolio, was accurately and comprehensively worked out, it remained only to select from among the museums and private collections of the world such paintings as would not only illustrate most saliently the particular characteristic of the school to be represented, but which should also be an adequate document of the work of the individual painter. This involved an analytical process of elimination, resulting in the selection of sixty master-paintings, arranged by the great schools which marked the progress of art from the earliest dawn of the Italian Renaissance.

This opens the collection with the work of Fra Angelico, followed by Giovanni Bellini, Leonardo, Titian and Raphael. It is, undoubtedly, a fact that consecutive comparison, pursued with a view to establishing the chronological sequence of the great painters by visits to the foreign gal-



"The Ideal Collection of the World's Great Art"
Doubleday-Page Art Co. Tate Gallery, London

A PORTRAIT OF
MISS ELLEN TERRY

BY J. S. SARGENT

leries, is a matter practically impossible on account of the wide distribution of the several best examples. One may be in the Louvre, another in London, in the Tate Gallery, another at the Prado or one in the Uffizi. Here, however, they are gathered into one portfolio, from all the great galleries and from private collections, and in every instance, though lacking the color, are direct reproductions from the originals, in a soft brown mezzogravure.

The general discussion of the rise and progress of the various schools outlined in the chart is further supplemented by pertinent criticisms and comments relative to each picture, and so arranged that the three divisions of the work—the chart, illustrations and text—shall be inter-complementary.

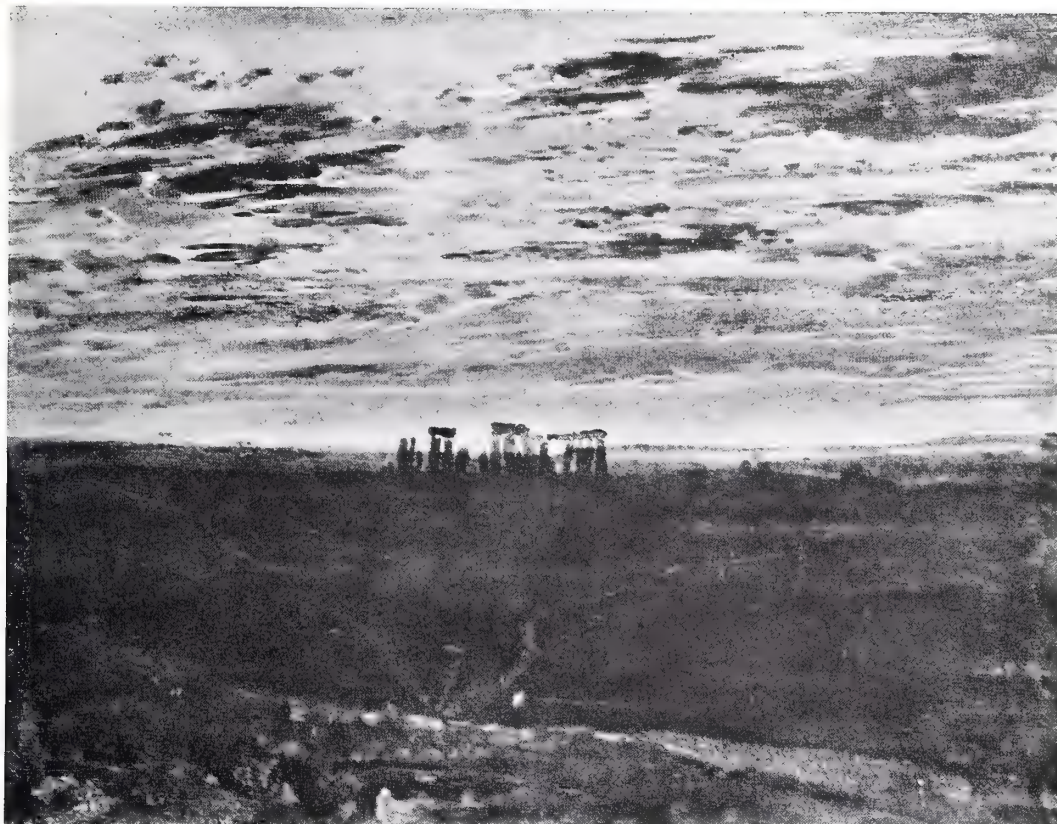
The field under consideration in this collection is wide and far reaching, taking one through



From "The Ideal Collection of the World's Great Art," Doubleday-Page Art Co.
Walker Art Gallery, Liverpool

"O MISTRESS MINE,
WHERE ARE YOU ROAMING?"
BY EDWIN AUSTIN ABBEY

Autumn Books



"The Golden Visions of Turner," Dodd, Mead & Co.

"STONE-HENGE"

BY J. M. W. TURNER

the Italian painters, the old Flemish school, the Barbizon painters—Corot, Millet, Dupré and the rest—and the great English portraitists and landscape painters. Watteau, Claude Lorraine and Greuze are illustrated, and among the more modern painters one is pleased to find Inness, Whistler, Abbey, Sargent and J. W. Alexander. The illustrations of the work of Abbey and Sargent seem particularly well chosen, the former represented by his *O Mistress Mine*, and the latter by his superb portrait of *Miss Ellen Terry*, the first in the Walker Art Gallery in Liverpool and the second in the Tate Gallery in London.

If it is to be argued that one picture is an inadequate illustration of the work of a great painter, a more valid answer may be made that for a concise and definitive survey of the entire field too many examples would be confusing. To follow as great a movement as the progress of art in the civilized world, from the year 1387 to the present day, it is obvious that one must keep strictly to the main road. The panorama of a great countryside is to be seen neither by camping beneath the trees nor by exploring its

many ravines and glens, but rather by a distant general circumspection from a well-chosen eminence.

"TURNER'S GOLDEN VISIONS," by C. Lewis Hind (Dodd, Mead & Co., New York, \$6.50). The author, from whose pen the bibliography of art has been variously augmented in the past, finds the inspiration of his present volume in a remark by John Constable, on the Royal Academy Exhibition of 1828: "Turner has some Golden Visions, glorious and beautiful. They are only visions, but still they are art, and one could live and die with such pictures."

Mr. Hind's book, which he illustrates with fifty very admirable color plates of Turner's work, is divided into five parts, which take the reader chronologically over the events of the painter's life and the appearance of the more "Golden" of his visions. It is amazing to consider that the Tate Gallery alone, in London, contains 19,331 examples of Turner's work, of which, however, the major portion are either sketches or unfinished paintings. Many of the last, which are most in-



"Moated Houses," Dodd, Mead & Co.
"BIRTMORTON COURT"

BY HERBERT RAILTON

teresting, and have only very recently been put on exhibition, are illustrated in Mr. Hind's present book. Among these, as well as among the other illustrations of the book, those who collect reproductions of the work of Turner will find many which have not appeared heretofore.

Throughout, the book is built of intimate anecdotes, cleverly told, contemporary comments carefully recorded, and trenchant observations on the part of the author; the whole, however, evidently colored by the idea in the title, that to appreciate Turner's work we must see it as he saw it—through an aureous haze of idealism.

"MOATED HOUSES," by W. Outram Tristram

(Dodd, Mead & Co., New York, \$3.75). An interesting and very charmingly prepared contribution to the history of English country-house architecture is presented in this volume, in which the author is to be congratulated in his illustrator. The pencil drawings, reproduced in half-tone, and the pen drawings, reproduced in line, are from the hand of Herbert Railton, whose handling of these media is peculiar to himself alone.

Mr. Railton has always seemed particularly apt in the seizure and portrayal of the most picturesque phases of his subjects—the accentuation of a vine-clad oriel window, the nicety of texture in a cluster of chimneys. His perspective is faultless—his draughtmanship of a nicety which makes the critic hesitate whether to consider him an architectural artist or an artistic architect, and his "indication" (to use the current "studio slang") has long been the despair of the student.

It may seem in the nature of a divagation from the book under consideration, but this matter of appropriate illus-

tration goes further to make a work of this kind a thing of abiding pleasure than any other particular of its presentation. Illustrations from photographs, no matter how excellent, would have been too prosaic and matter-of-fact, and illustrations by any one less capable of intimately rendering these old houses than Mr. Railton, would have been worse than none.

Of the subject proper of the book, who could write uninterestingly? Have the names of English country houses really an inherent flavor of romance in themselves, or is this flavor supplied by the historic associations? One imagines a "history" at the mere mention of "Great Tangleley Manor" or "Baddesley Clinton," and could

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"George Inness," F. F. Sherman & Co.

"THE DELAWARE VALLEY"
METROPOLITAN MUSEUM OF ART

BY GEORGE INNESS

not entertain the idea of such places not possessing the most complex historic associations.

A detailed and delightfully intimate narration of these histories has been the object of Mr. Tristram's book, and he takes the reader through twenty-four great moated houses in the various counties of England—a list of houses which, it is to be supposed, comprises all of the most important houses of this type. In addition to the better-known examples such as Great Tangle Manor, Compton Wynyates and Hever Castle, many less-known houses are discussed. Among these, "Durants Arbour," "Compton Beauchamp," "Baddesley Clinton," "Ingtham Moat" and "Birtsmorton" fulfill their suggested promise of fascinating history and legend.

"GEORGE INNESS," by Elliott Daingerfield (Frederick Fairchild Sherman, New York, Privately Printed, \$10.00), is a monograph written in a very intimate vein which must appeal not only to those who admire George Inness and knew him, but also to those who admire and wish to know him, and to appreciate some of the ideals and

actualities which inspired that great figure in American landscape painting.

The book is in the nature of a collection of personal memories of the man, rather than in any sense a biography, and in the many intimate recollections which the author has set down certainly a more vital estimate may be formed than from an impersonal presentation of facts and dates. The author, however, furnishes the reader with the facts necessary for adequate understanding of Inness's later accomplishments and the significance of his place among his contemporaries. In this particular, Mr. Daingerfield says: "Of the work of George Inness we can have neither too intimate nor too complete a knowledge, for in his name the cornerstone of American landscape art rests."

In successive anecdotes and in informal analyses the development and widening of Inness's career are shown and the influences of great foreign masters, the Dutch painters, "The Men of 1830," such Englishmen as Constable, Gainsborough and Richard Wilson. The whole fabric of the formative period of his life is lightly woven in running comments and remembered incidents,

Autumn Books

leading up to the second portion of the narrative, which deals with Inness as a finished painter. Mr. Daingerfield even introduces us to the personal appearance of the subject of his book in an intimate manner which would have been impossible in a more stereotyped biography.

There are many salient paragraphs—to quote them would be to quote the greater portion of the book. “The quality of courage about his work,” says Mr. Daingerfield, “was a very dominant one with Inness. He was absolutely fearless in his treatment of his canvases, however near finished they might be or however delicate the degree of finish. That timidity which characterizes some painters, making them fearful lest some already completed details be lost, was wholly absent in Inness. The work must be finished as a whole, never in part.”

The student of Inness’s technique must be profoundly interested in several descriptions which occur through the book, relating the exact manner in which the painter laid out his pictures and finished them, the whole so vividly narrated as to amount almost to a demonstration.

The book throughout is so personal that it might perhaps be said that it fails as a book of reference, which it was certainly not designed to be, but it must take first place as a document of the personality, life and work of George Inness.

PLANS to erect a permanent museum and art gallery of monumental proportions on the site of the Mark Hopkins Institute of Art, on the summit of Nob Hill, San Francisco, are being discussed. The proposed structure is to be built entirely of California materials, and the estimated cost is \$1,500,000. The plans submitted were the work of Henry C. Smith, architect.

They show a building of four stories, the two lower stories to constitute an assembly hall and gallery for the purpose of art lectures and the like. This hall will have a capacity of 5,000 persons.

The third story is to be used for exhibition purposes or for instruction rooms for such art schools as may exist or be established, and the two upper stories, being perfectly lighted for the purpose, to be devoted to a permanent art gallery.

The proposed building has a height of 425 feet. The materials used are to be California marble and granite, the interior finish of California marble and onyx. All the materials are to be the product of the quarries of California and the building will be composed entirely of steel, stone and glass.

The Home Industry League, of San Francisco, will inaugurate a campaign to raise the necessary money for the building, and will enlist the aid of the State. San Francisco should be the ideal art center of the western coast. The project would be a fitting monument to commemorate the Panama-Pacific Exposition.



"OLD HOUSES NEAR AMBLETEUSE, FRANCE"

BY MARY STEWART DUNLAP

Mary Stewart Dunlap



"NEAR THE HUDSON RIVER—RED CEDARS"

BY MARY STEWART DUNLAP

MARY STEWART DUNLAP, A PAINTER OF LANDSCAPES

AMONG American landscape painters now resident on the Pacific Coast, Miss Mary Stewart Dunlap, a native of Ohio, has recently attracted no small amount of attention since making her studio in Pasadena. After certain preliminary studies in New York Miss Dunlap spent four years in Paris, where she attended the "Academy Whistler" and the "Academy Delecluse," and received, as well, valuable criticisms from many noted artists. Before leaving Paris she gave an individual exhibition of her work at the American Club, in which were shown many of her studies of quaint old houses and much of her work in Brittany and Normandy.

She followed her work in France by visits to Rome and Florence, where her studies further enlarged the horizon of her activities, so that upon her return to this country she received many recognitions at the various exhibitions to which she contributed.

After seven years in New York she decided upon California as a field for a wider diversity of the material she is most desirous of interpreting—the portrayal of transient color effects. Her medium may be either water color or oil, but she al-

ways remains faithful to her leaning toward landscape, with the frequent happy introduction of some quaint building.

One is distinctly impressed with the rendering of atmosphere in the painting of *Old Houses, Ambleteuse, France*. There is a quality of simple dignity in the old row of buildings, which were erected by Napoleon for his soldiers when he was collecting the army here, and there is a strength of composition resultant from the well-taken viewpoint, which shows, in the far distance, the cliffs of England.

The second painting by Miss Dunlap, *Near the Hudson River—Red Cedars*, is very characteristic of the greater part of her work, in which she endeavors to record only enough actual representation of her subject to direct the imagination of the observer, allowing her to pay greater attention to the more subtle rendering of atmospheric values.

Throughout Miss Dunlap has remained faithful to her pursuit of landscape painting, with no divagations in the direction of genre work. It would seem, indeed, that the message which she has undertaken to interpret is one of the absolute beauty of Nature and of natural effects—that a sunrise or a morning mist can be as beautiful and as interesting a subject for her canvas as many of more popular appeal.



Courtesy of Mr. C. W. Kraushaar

THE BLACK MILL, WINCHELSEA (ETCHING)

BY FRANK BRANGWYN, A.R.A.

IN THE GALLERIES

THE New York season does not get well under way before November in the various galleries along Fifth Avenue. Many of the familiar galleries are now to be found at new addresses, the move uptown, indeed, being even more noticeable than it was at this time last year. In fact, it seems as though the district between Forty-second Street and the Plaza will be the ultimate section for all the galleries. Partly on account of the details incidental to moving, very few definite dates for special exhibitions were to be had at the date of going to press.

Assuming an itinerary starting a little above Madison Square and pursuing a course uptown along Fifth Avenue, however, fall activity in certain of the galleries may be noted.

MR. C. W. KRAUSHAAR announces an exhibition of a collection of original etchings by Frank Brangwyn. The exhibition will contain the best examples of Mr. Brangwyn's etchings, including not only his better-known plates, but some with which collectors in this country are not familiar. There is a peculiar character in Mr. Brangwyn's work as an etcher which makes his work with the needle quite different from that of Joseph Pennell or Seymour Haden—as different, in fact, as his technique in painting is from that of his contemporaries here

and abroad. Mr. Brangwyn is an artist of no small versatility, occupying a very prominent place among English mural painters as well as holding a distinctive place of his own as an illustrator.

MR. FREDERICK KEPPEL opened his season with an exhibition (from September 25 to October 10) of etchings and drypoints of Mexico and Maine by Cadwallader Washburn. The variance in the nature of the two sketching grounds selected by the etcher is marked, but his versatility in adequate treatment of Spanish Colonial churches and ancient temples in Mexico, contrasted with values no less excellent in his sympathetic rendering

of the simple New England landscapes of Maine, illustrates his abilities in unmistakable terms.

The second showing in the Keppel Galleries (from the 12th to the 31st of October) will consist of a series of new lithographs and etchings by Joseph Pennell. These are presented under a general title, "The Wonder of Work," and will comprise, chiefly, the etcher's characteristic interpretations of the more picturesque aspects of the great manufacturing cities, such as the famous industrial centers of Sheffield, Leeds, Birmingham and Cardiff in England and Wales and the "coal towns" of Pennsylvania in this country. During the month of November it is announced that this will be followed by the showing of a collection of the works of early German engravers. It has been said that any consideration of these should be dated forward and backward from Dürer. Shongauer was his predecessor, Lucas of Leyden and Israel Van Meckenen were his contemporaries and the "Little Masters" were his successors. Of the work of Israel Van Meckenen some very rare and almost unknown examples will be shown, together with some superb woodcuts by Dürer and a number of plates from the *Weiss Kunig* of Burgamaier.

This exhibition will give place in December to a collection of etchings, dry points, drawings and water colors of the late Sir Seymour Haden.

THE Ehrich Galleries, following their usual cus-

In the Galleries

tom, will replace the collection of early American paintings, which have been on view through the summer, with a specially selected showing of old masters, which will, in turn, be followed by exhibitions of a more special character, of which the exact nature will be announced later.

WHILE Mr. Victor Fischer gives no information as yet regarding his proposed exhibitions, it seems pertinent to comment upon an interesting canvas by Lenbach which has been on exhibition in his galleries during the summer. This painting is not only eminently characteristic of the great German painter, but possesses a peculiar charm in itself. The subject, one of Lenbach's favorite models, would seem to have won this distinction by the wonderful color quality—the much-sought "Titian red" of her hair.

MR. MONTROSS announces an exhibition which will unquestionably be unique among the fall events. Beginning with the first of November his galleries will be hung with a collection of very early Chinese paintings, which he acquired in London this summer from a collector resident over twenty-five years in China. None of the examples to be shown will post-date the fifteenth century, and the presentation is of a no less carefully selected group of authentic examples of early Oriental art than the famous Fenellosa-Weld collection, recently acquired by the Boston Museum of Fine Arts.

THE Knoedler Galleries, so long at Thirty-fourth Street, are now to be found above Forty-second Street, in a monumental building designed for them by Messrs. Carrère & Hastings. At the date of going to press, however, no definite statements regarding fall exhibitions were issued, though it is to be assumed that the inauguration of the new galleries will be signalized by some event of more than ordinary importance.

PRINT COLLECTORS will find in a new importation by Franz Hanfstaengl a collection of thoroughly admirable reproductions of Holbein's drawings, in monotone and delicate color tints, as well as an exquisite color reproduction of Holbein's *Erasmus* miniature.

CHARLES & Co., of London (unlike Arthur Tooth & Son, who have moved several blocks further down than the location of their original galleries), have moved their galleries nearly to the Plaza, and announce for November the exhibition of a collection of old Spanish iron work, comprising locks, hinges, coffers and the like, dating from the fifteenth to the seventeenth century. This should prove of interest as unique, in its way, as that incident to their showing of the famous Mannheim collection last spring.

ADVICES from Braun & Co. state that their Paris house has sent to New York a portion of their recent edition of a notable reproduction of the famous *Mona Lisa* recently stolen from the Louvre. The colors, taken from the painting itself, are conceded by certain eminent French critics to constitute this reproduction an actual transcript of the original, in every superficial particular.

THE galleries of the Berlin Photographic Company announce a very interesting series of fall exhibitions. Beginning about the middle of October and running into November will be held an exhibition of original drawings by Aubrey Beardsley, an exhibition which will be the first of his work ever given in this country and the most comprehensive ever given. It will comprise the original drawings for the famous series of *Salome*, *The Rape of the Lock*, *Ali Baba* and the *Morte d'Arthur*, together with much of the *Yellow Book* work, constituting the most notable examples of Beardsley's drawings. There will also be many hitherto unpublished drawings from the collections of Mrs.



Courtesy of Frederick Keppel & Co.

A PEON, IN THE
SUNLIGHT

BY CADWALLADER
WASHBURN



Courtesy of Mr. Victor G. Fischer

PORTRAIT OF A MODEL

BY FRANZ VON LENBACH

Harry Payne Whitney, Mr. H. C. Quinby, Mr. Albert E. Gallatin, Mr. John Lane, Mr. Bart Robson, Mr. Fitzroy Carrington and Mr. Martin Birnbaum.

It will be interesting to note what result the showing of these drawings will have among connoisseurs and the general public, for the significant feature of the exhibition is its appearance long after Beardsley's work was either a "fad" or bizarre novelty, and the opportunity thus afforded to form a sane and unbiased opinion of the actual value of the work itself, and to study its effect, which was marked, upon contemporary and subsequent pen drawing in England and in this country.

XXVI

Following the Aubrey Beardsley exhibition, Mr. Will Rothenstein, the great painter, lithographer and pastelist, recently arrived in this country, will occupy the attention of the gallery with an almost complete collection of his work, including his famous East Indian sketches. Although Mr. Rothenstein's reputation in the world of art is international, many collectors and connoisseurs in this country have not had an opportunity to study actual examples of his work.

This interesting exhibition will be followed by a third, consisting of the work of Mr. Charles Condor, who has won an international reputation by his extraordinary paintings on silk, in panels and fans.

THE exhibitions at the Art Institute of Chicago for the regular season this year will be the Art Crafts, October 3 to October 25; the Annual Exhibition of American Oil Painting and Sculpture, which opens November 13; an exhibition of works by the Société des Peintres et Sculpteurs, which will be held in January, and later it is expected

that there will be a special exhibition of about twenty-five pictures by the eminent Spanish painter, Anglada Camarasa, whose color is considered especially vital and interesting.

UNDER their joint management, the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club announce an Exhibition of Original Work in Water Color, Black-and-White, Pastel, or Drawing with pencil, crayon or pen, or Illustrations in whatever medium, to be held at the Pennsylvania Academy, Philadelphia, beginning Monday, November 13, and ending December 17.

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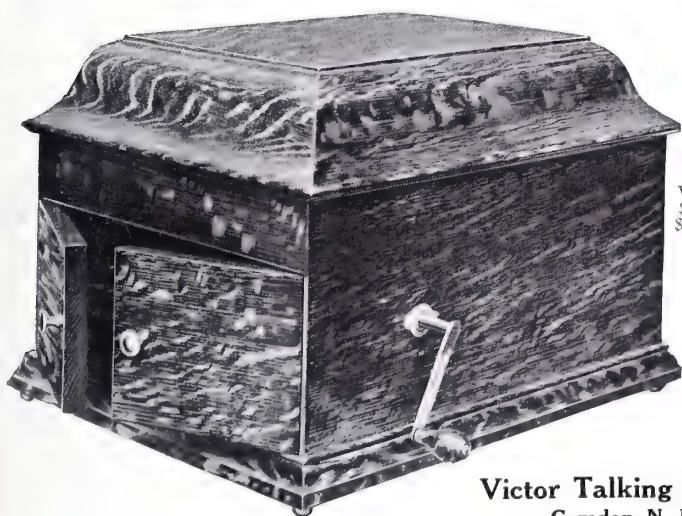
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BOOK REVIEWS

"ALPHABETS OLD AND NEW," by Lewis F. Day (imported by Charles Scribner's Sons, New York, \$2.00), though a book in its third edition, is of nature which botanists would term "perennial." Like any good book on lettering, it must have its place in the designer's library, and if its drawback has been the antiquity of the alphabets shown, this has been remedied by the appending of a number of very interesting modern examples by such master penmen as Walter Crane, R. Anning Bell and J. Walter West. For a book of greater practical value one might be inclined to recommend Mr. F. C. Brown's "Letters and Lettering," though whichever one is already in the library the other would make an excellent companion volume. Mr. Day approaches his subject rather more in the vein of the scholarly student than of the practising draughtsman, though it must not be supposed that his book is any the less valuable for that.



AN ALPHABET CARVED IN WOOD
DESIGNED BY LEWIS F. DAY

Where Mr. Brown plunges directly into the construction and application of Roman letters, Mr. Day begins, like a true scholar, at the beginning of recognized paleography with texts from Greek and Coptic MSS. and incised Byzantine inscriptions. From these he naturally moves to Gothic, Florentine and early Italian examples. No vehicle or manner of transcription would seem to have escaped the analytic scrutiny or receptive sketch book of the author of "Alphabets Old and New," for in its early pages we find lettering from Roman mosaic, bronze tablets, Hispano-Moresque pottery, Italian Majolica, hammered brass, carved wood, painted missal and woven tapestry. There are letters painted and letters formed of copper studs on leather, letters from stained-glass windows and letters from tombstones.

In the earlier editions of the book, Mr. Day's system of classification of the many examples which he presented was not quite clear, but in the present edition he

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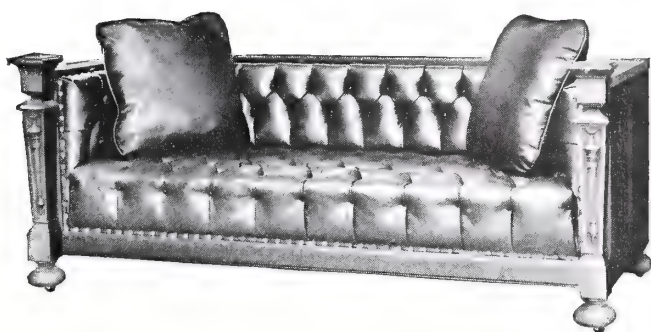
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has made certain divisions following the prefatory discussion of the beginning of lettering with almost a hundred examples of all nationalities, chronologically arranged, in which he shows the influence of the chisel, pen or brush upon the form of the individual letter. One of the most decorative of these is a German alphabet, using Roman capital letters, designed in 1549.

Passing from these historic examples, the second principal division of the book deals with Modern Alphabets, selected with especial reference to the character which has been imparted to these by the tool used in their rendering. The first of these are two pen alphabets by Walter Crane, combining those elements of strength, grace and decorative value which one always associates with the work of that master designer. This group of alphabets includes two notable examples, one by R. Anning Bell and another by J. Walter West—alphabets which have added their charm to many book plates and other designs by these English penmen. It might be said here that the book, as a whole, is a little insular and exclusive in its omission of the excellent and original work in lettering by such Americans as Howard Pyle, Maxfield Parrish, Frank Hazenplug, Will Bradley and Edward Penfield, and for a book designed to be a comprehensive treatise this omission is a little unfortunate. There are, however, two admirable French examples by Alphonse Mucha and Eugene Grasset, which lead to conjectures as to why the notable work of George Auriol, that master of pen and brush, should remain unillustrated. Besides many interesting alphabets by contemporary English architects, the author displays his own versatile ability in numerous examples from his own hand, of which a specimen in carved wood calls not only for the skill of the artist but of the craftsman as well.

The book concludes with an admirable collection of ornamental numerals, prefaced by another group of alphabets "in which the influence of the implement employed is not so evident." In this group, besides many examples by the author, there are two particularly excellent alphabets by the great English decorative illustrator, Patten Wilson.

One feels that some discussion of printed types might have made a significant chapter, illustrated by the various "Kermiscott" types of William Morris, but in view of the fact that the author's primary consideration was the illustration of lettering by hand, with a variety of tools and materials, the collection presented in "Alphabets Old and New" should certainly have a place in any library of books on the graphic arts and the decorative crafts.

"THE ARTS AND CRAFTS OF OUR TEUTONIC FOREFATHERS," by G. Baldwin Brown, M.A. (A. C. McClurg & Co., Chicago, \$1.75), is a book which throws the light of scientific research and scholarly exposition upon a very dark period in the history of the arts. While it is to be regretted that the illustrations are too small to show much detail, their selection and arrangement cannot be caviled at, and the comprehensive nature of the text may, perhaps, have made very elaborate illustration seem unnecessary. Besides the

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numerous photographs reproduced there are many line drawings and diagrammatic maps.

Mr. Brown lays especial stress upon the importance of historical and geographical considerations in the discussion of the barbaric art which has been his study—the art of the various tribes with which one was familiarized in "Cæsar's Commentaries." These were the Goths, East and West, the Vandals and all the semi-civilized tribes of Europe. The earliest definite date given is 600 A.D., and the author shows the various influences of conquest and invasion which affected the beginnings of the arts among these wild races.



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The beginnings of the influence of the Church are traced, and the characteristics of that rarely heard-of artistic period, the Carolingian Renaissance. Successive chapters deal with the effect of intercourse with the Romans, both as conquerors and conquered, and general divisions are made of the various Teutonic tribes, with careful notes on their migrations and wanderings.

In due order are discussed the necrology and funeral accessories of the times, the accouterment of the warrior and adornment of the woman. These discussions bring up for illustration the applied ornament on arms and armor and on bracelets and the like. Mr. Brown's discussion of the armor of the period is enlarged upon in a subsequent chapter on the technical or "craft" side of the subject, such as forging, "damascening," casting, plating and chasing, as well as filagree, enamel and in-laid work.

The last two chapters sum up the subject with the presentation of certain classifications of the decorative motives met with, and with an interesting final estimate of the actual decorative and artistic worth of the tribal craftsmen's work as compared with work of the primitive Greeks, Japanese and Celts.

The book, taken as a whole, brings out all the salient features of the arts and crafts of the Dark Ages in detail which it would be impossible to find in any encyclopedia or general book of reference, either in history or art, and forms a most interesting link in our knowledge of what lay between the artistic glory of Greece and Rome and the dawn of the great Renaissance in Europe.



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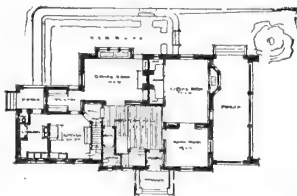
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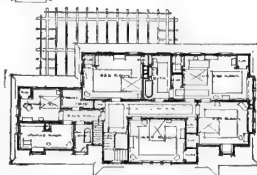
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"MATERIALS FOR PERMANENT PAINTING," by Maximilian Toch (D. Van Nostrand Company, New York, \$2.00).

The author of this interesting monograph has felt that painters and picture dealers should know, in more or less scientific terms, the composition of the materials used in the production of a picture. A glance at the text will show the painter who is working to be an "immortal" that, perhaps, many of his canvases will be cracked beyond any hope of preservation, possibly before his death, while the conscientious dealer and collector need only look at the micro-photographic photographs showing various kinds of cracks in paintings, accompanied by diagrams and analyses, to see that at last he may be able to detect for himself many artificial cracks in spurious "old masters."

The author further points out that the cause for much unsuccessful painting of today is laid by the artists to the fact that the science of making colors, as understood in the days of the great old masters, is lost, rather than that the modern painter does not trouble himself to understand the basic composition of the colors which he buys ready made. Mr. Toch says that the colors of today are really far better than those used by the ancients, and that the difficulty lies with the tendency of manufacturers to make fugitive colors rather than permanent ones. With commendable modesty the author deprecates the fact that he writes largely from the point of view of the chemist, and hopes that some day a man who is both a color chemist and a painter will write a final word on the subject.

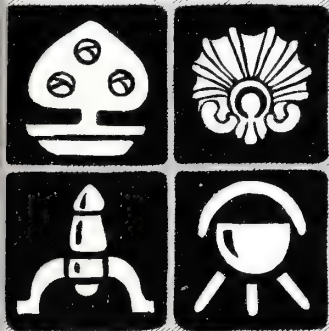
Mr. Toch, however, approaches the question in a very interesting vein, and seems (with no small amount of justification) shocked at the ignorance of practically all artists and the indifference of practically all art schools to this basic side of painting.

He says, in the preface: ". . . I was very much astonished to find that in the art schools of the various countries no attention whatever is paid to the chemistry of colors. A painter should be aware that certain pigments are affected by the fumes arising from vegetables in a dining-room, and these fumes form chemical compounds with certain pigments, and a painter should likewise know that the atmosphere of large cities is contaminated with acid gases which are absent in smaller places, and which did not exist before the age of the burning of coal as a fuel."

In order to determine the permanency of certain colors, for which purpose a test of three months' exposure to bright sunshine is usually considered sufficient, the author pursued many tests involving an exposure of over five years.

Mr. Toch also spent some time in making a collection of the various materials used by the ancient color makers. With these, many of them semi-precious metals, quite difficult to procure and prepare, he compounded fairly exact reproductions of the pigments used by the ancients.

The book is a discussion of various extensive experiments and tests on the part of the author, many of them extending over long periods of years, and the facts and suggestions contained in its pages should make it a valuable acquisition for any one called upon to work in or judge of the various media of the painter's palette.



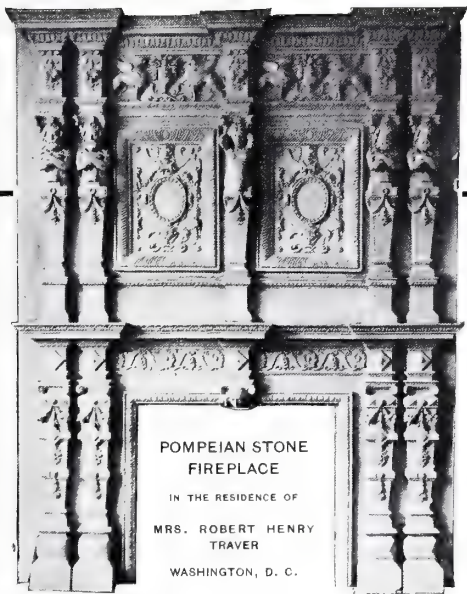
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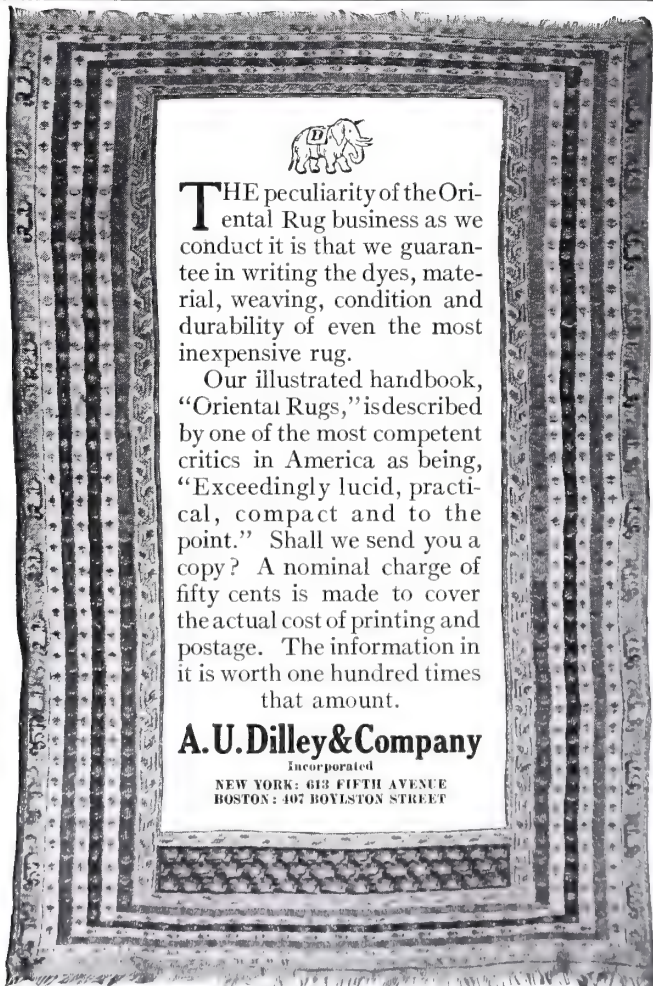



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A STATUE, BY HENRI BOUCHARD

THE Metropolitan Museum of Art has acquired by purchase a bronze statue, the work of a modern French sculptor, Henri Bouchard, representing on a scale slightly larger than life a young blacksmith resting from his labors, leaning with his right arm on the anvil, his right hand clasped under his left armpit, his left foot on the anvil block, in an attitude of wearied relaxation. He is coarsely clad in a sleeveless jersey, loose trousers and heavy boots, with an apron around his waist. The figure is modeled with a fine sense for the important in structure that recalls the work of Rodin. In his choice of subject, however, not only objectively in the selection of so simple a theme as a workman at rest, but also subjectively in the effort to read the emotional significance of labor, Bouchard approaches closer to the Flemish Rodin, Constantin Meunier.



"THE BLACKSMITH"
BY HENRI BOUCHARD

Henri Bouchard may be counted among the most distinguished of the younger French sculptors. In 1901 he obtained the Prix de Rome, which enabled him to study in Italy. He is a Chevalier de la Legion d'Honneur, a member of the Société des Artistes Français, and of the Salon d'Automne. He has exhibited frequently at the Paris salons, receiving in 1903 a medal of the third class, in 1906 a medal of the second class and in 1908 a medal of the first class.

MODERN SCULPTURE—Three bronze statuettes by contemporary sculptors continue on exhibition in the Recent Accessions Room. A *Grazing Ostrich*, the gift of Mr. James Loeb, is the work of Fritz Behn, a German sculptor, born in 1878, who studied first with Rudmann and later at the Munich Academy.

Two other statuettes, *The Bather* and *The Song of the Wave*, were acquired by purchase. These are both by Richard E. Brooks, an American sculptor, born in Braintree, Mass., who studied under T. H. Bartlett in Boston and with various masters in Paris.



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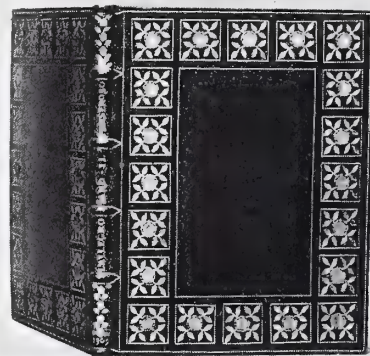
Miss Rachel McMasters Miller's bindings, says a writer in the *New York Evening Post*, show both an appreciation of the adaptability of certain designs to certain volumes and a fine sense of coloring and proportion. She has avoided the all-too-prevalent vice of overdecoration, and some of the volumes show a finely classic simplicity. All look like real books, moreover—intended to be the gems of a reader's collection, rather than mere show-case examples of the binder's art.



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One of the volumes in which the subject and binding are most closely wedded by symbolism of design is "The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche." It is bound in red morocco, upon which are diagonal lines of gold tooling, broken by alternating butterflies and tiny hearts, stamped in gold. The effect is unique. Another attractive book is a slim copy of the "Song of Solomon," clothed in rich white leather, with a central wreath formed of the interlacing of purple grape clusters, pale red roses and gold flowers.

"Amiel's Journal" is bound in deep blue, with wheel designs in gold at the center of the covers, and a double line of gold near



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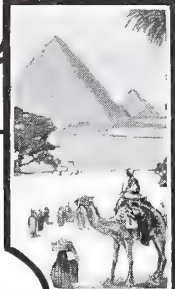
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the borders, terminating at each corner in a small repetition of the central wheel. Next to it is a copy of Stephen Phillips's "Paolo and Francesca," in scarlet, with dull gold lettering between the double border lines, which reads: "*O Lasso! Quanti dolci pensier, quanto disio menocostoro al doloroso passo.*"

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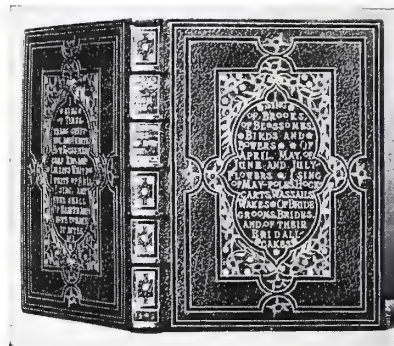
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Two brown and gold bindings are effective, one clothing the "Banquet of Plato" and bearing a simple and classic laurel wreath, the other a covering for Robert Browning's "In a Balcony," with a more elaborate design of interlacing tracery. A copy of "Hamlet" wears a cloak of lavender, stamped with wreaths and crowns of gold. "Carcassone," true to its character, has medieval stampings, suggesting armor, and is in gray leather with black and gold ornaments, while the "Quattrocentistina," of Maurice Hewlett, shows only the deep wine color which has been chosen for it, with self-colored, tooled rings in which are conventional fruits, possibly pomegranates.



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FOR COLLECTORS

"THE PRINT-COLLECTOR'S QUARTERLY," published by Frederick Keppel & Co., will present a contents of greater diversity than that of any of the preceding numbers, comprising, as it does, five illustrated articles. The contents for the October number, being announced while the edition was in press, will consist of the following monographs:

"The Water Colors and Drawings of Sir Seymour Haden, P.R.E.," by H. Nazeby Harrington.

"Personal Characteristics of Sir Seymour Haden, P.R.E.," by Frederick Keppel.

"The Etchings of Ernest D. Roth," by Frank Jewett Mather, Jr.

"The Print Collection of the New York Public Library," by Frank Weitenkamp.

"Notes of an Etcher in Mexico and Maine," by Cadwallader Washburn.

Mr. Weitenkamp has also contributed a most interesting essay, on the appeal of prints to the "Field of Art," in *Scribner's Magazine* for October.

MR. BERNHARDT E. MULLER contributed the very attractive pencil sketches which appeared in connection with "The Lombardy Poplar as a Decoration" article in the October issue of THE INTERNATIONAL STUDIO instead of Benjamin E. Muller, as incorrectly printed in that number.

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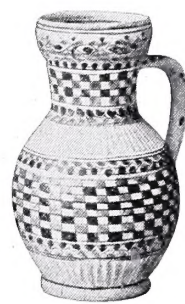
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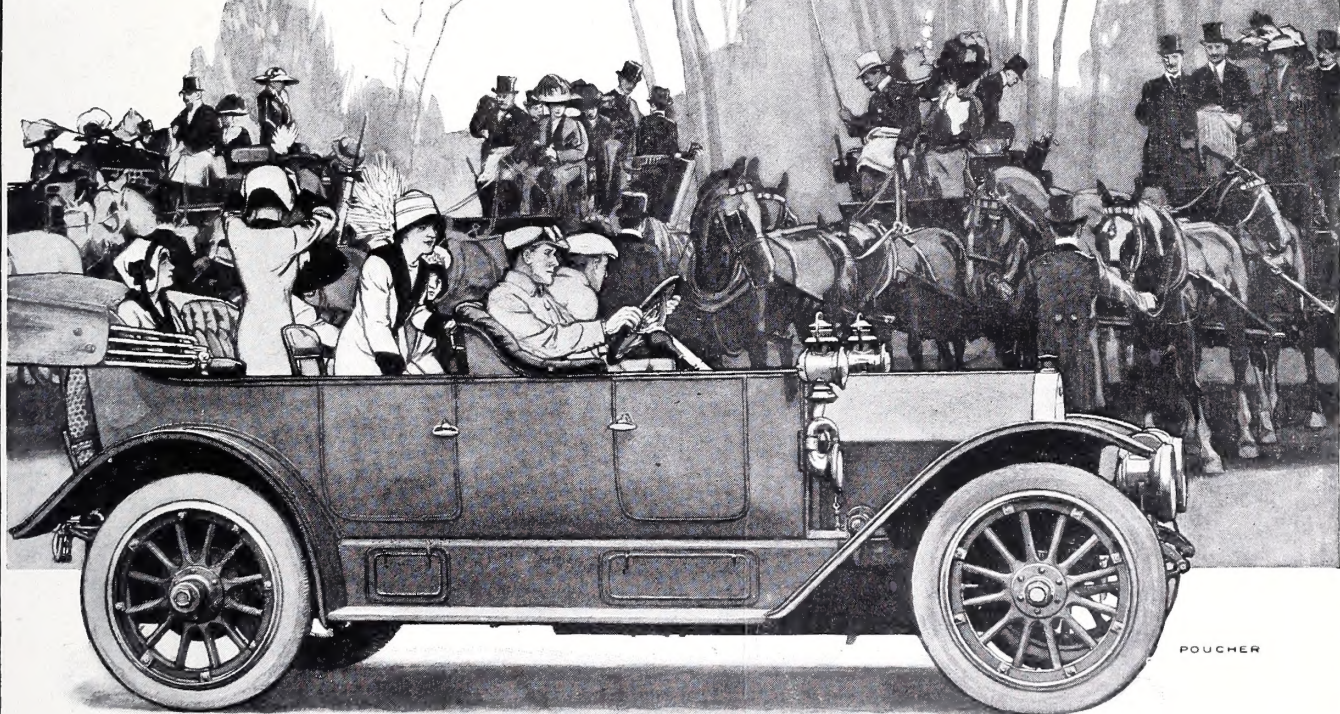
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